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SMETANA

Album

FOR THE

Piano

$1.00
(In U. S. A.)

M
22
S6U7
1924
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MUSI

G. SCHIRMER, INC.
NEW YORK

R117-113

SMETANA

ALBUM
for the
PIANO

Edited and Fingered
by
LADISLAV URBAN

(Formerly Schirmer's Library Vol. 1480)

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Printed in the U. S. A.

G. SCHIRMER, Inc.
New York

BEDŘICH SMETANA, born at Litomysl, Czechoslovakia, March 2, 1824, studied piano and violin as a small child under a music teacher of his native town. His first public appearance, we are told, took place when he was six years old. Later he was sent to Prague to a high school, where Eduard Hanslick, who afterward became a well-known critic and opponent of Wagner's principles, was Smetana's schoolmate. Smetana, endowed by nature with rare musical talent, devoted all his time to his beloved music and neglected his other studies. After he had failed in school it took much effort and pleading to persuade his father, who did not intend to let his son enter upon the dubious career of an artist, to allow him to continue his study of music. Finally young Smetana went to the famous piano teacher, Joseph Proksch, in Prague and under his guidance began earnestly to study piano and composition. There he acquired his enormous technique.

Like many other geniuses, Smetana starved in early life and never greatly prospered. He, a Czech pianist, could hardly think at that time, for political reasons, of concert tours, so he settled in Prague as a piano teacher. Piano virtuoso though he was, he had not sufficient funds to buy an instrument on which to play and give lessons. In his distress he appealed to the great benefactor of all talented musicians—Franz Liszt. Smetana did not know the great master personally, but, notwithstanding, wrote him a letter asking for a loan of 400 florins with which to purchase a piano. Liszt did not lend him the money; but through his influence Smetana's first opus, "Six Morceaux caractéristiques," was published by Kistner of Leipzig in 1851. This opus was dedicated to Liszt. From that time Smetana and Liszt were true friends and visited each other on several occasions at Weimar and Prague.

Smetana is often called the founder of modern Czech musical art. But why *Czech* music? Does there exist any nationality in music?

Every nation, with its mother-tongue, its peculiar customs, its distinct mode of life, varies more or less in form of culture from all other nations. The differences of geographical position, racial inclination, and inborn disposition, influence all departments of life—even Art. Emerson says: "No man can quite emancipate himself from his age and country or produce a model in which the education, the religion, the politics, usages, and arts of his times shall have no share. He cannot wipe out of his work every trace of his thoughts amidst which it grew. Above his will and out of his sight he is necessitated by the air he breathes and the idea on which he and his contemporaries live and toil, to share the manner of his times, without knowing what that manner is."

And as a man cannot escape from his own people and his own time, so he cannot escape from all peoples and all times. The greater the artist, the more he expresses the life of all mankind, the more he becomes the universal artist; and, strangely enough, the more he becomes the pride of his nation. The world speaks of his work as the representative art of his nation, and discovers in it something that we call "nationality." In this sense Smetana is the founder of a style which is called "Czech national music."

Like Beethoven, Smetana lost his hearing at the time of his most intensive creative period. When deaf and persecuted by the malignity of his enemies, when fate knocked on his door with its iron hand and robbed him of his wife and child, his genius created his greatest works. The high spiritual plane of his life as it touched the personal and the accidental is revealed in the charming string quartet, "From my Life." "My quartet," says Smetana, "is not merely formal playing with tones and motifs, to show off the composer's skill; but it is the real picture of my life." This artistic principle applies also to all other works of the master.

Considering the technical side, Smetana's works exhibit great skill in the most problematic combinations of the polyphonic style, flowing so naturally that the hearer does not notice the difficulties solved with such exquisite grace and lightness. The melodies are fresh, original, impressive, and enriched with Smetanian harmonic peculiarities.

Smetana was chiefly an operatic composer; he wrote eight operas, of which "The Bartered Bride" is the best known: "The Brandenburgers in Bohemia" (1863), "The Bartered Bride" (1866), "Dalibor" (1868), "Two Widows" (1874), "The Kiss" (1876), "The Secret" (1878), "Libussa" (1881), and "The Devil's Wall" (1882). Besides this dramatic work Smetana found time to compose a cycle of six symphonic poems known under the title of "My Country," and a large number of piano compositions. This volume offers a selection of some of his best piano pieces; the Polka in F sharp major was a favorite of Franz Liszt.

Towards the end of Smetana's career, overwork and nervousness brought on noises in the head which eventually led to insanity and his death in an asylum.

No greater tribute to his ability is needed than Liszt's exclamation upon hearing of Smetana's death: "He was a genius!"

LADISLAV URBAN

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CONTENTS

			Page
No.	1.	Chanson, Op. 2, No. 2	2
"	2.	Album-Leaf, Op. 2, No. 6	4
"	3.	Album-Leaf, Op. 2, No. 5	6
"	4.	Melancholy, Op. 5, Book 2, No. 2	8
"	5.	Charming Landscape, Op. 5, Book 2, No. 3	10
"	6.	Souvenir de Bohème, Op. 13, No. 2	12
"	7.	Polka in F sharp Major, Op. 7, No. 1	20
"	8.	Polka in A Minor	26
"	9.	Polka in F Major	30
"	10.	En Bohème	36
"	11.	Hulan	46
"	12.	Peasant Festival	54

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1
Chanson

No. 2 from

"Six Feuilles d'Album"

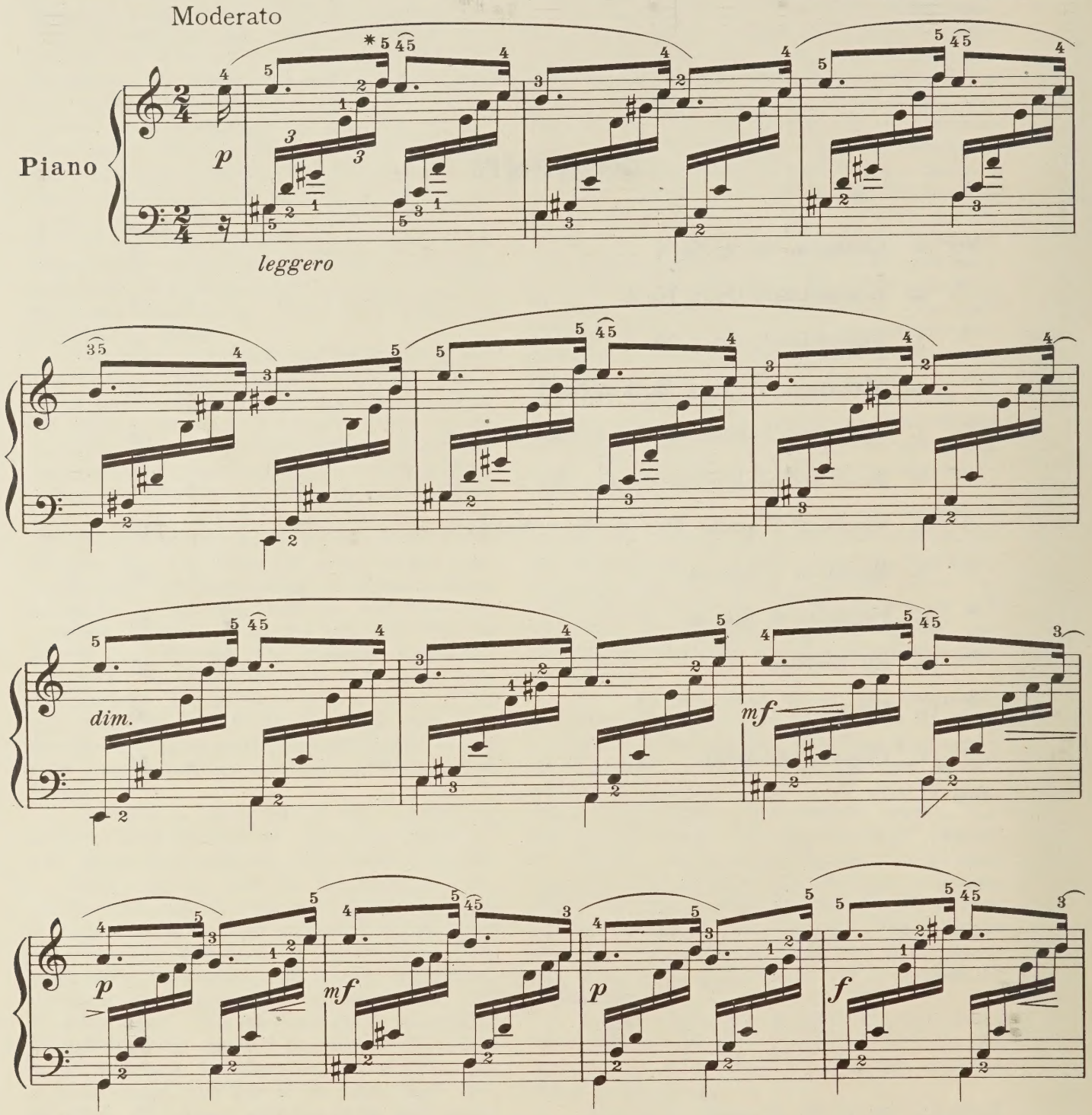
(Composed in 1850)

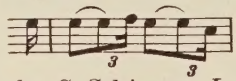
Edited and fingered by
Ladislav Urban

Bedřich Smetana. Op. 2, No. 2

Moderato

Piano



* The conventional notation of the melody-part does *not* imply four 16ths against the six in the accompaniment; it is merely an easier (though incorrect) manner of writing  etc.

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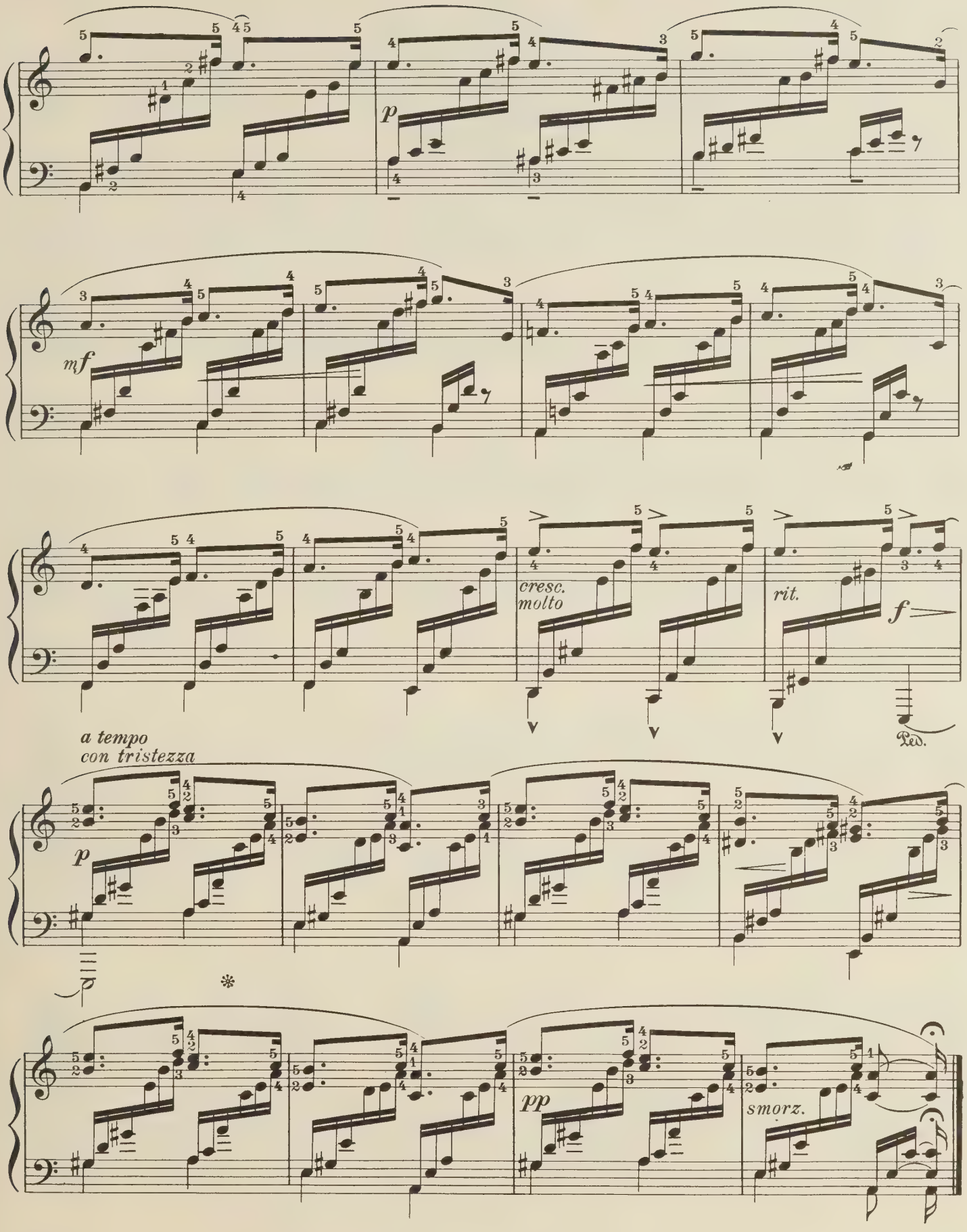

p
mf
cresc.
molto
rit.
f
Ped.
a tempo
con tristezza
p
pp
smorz.

2

Album-Leaf

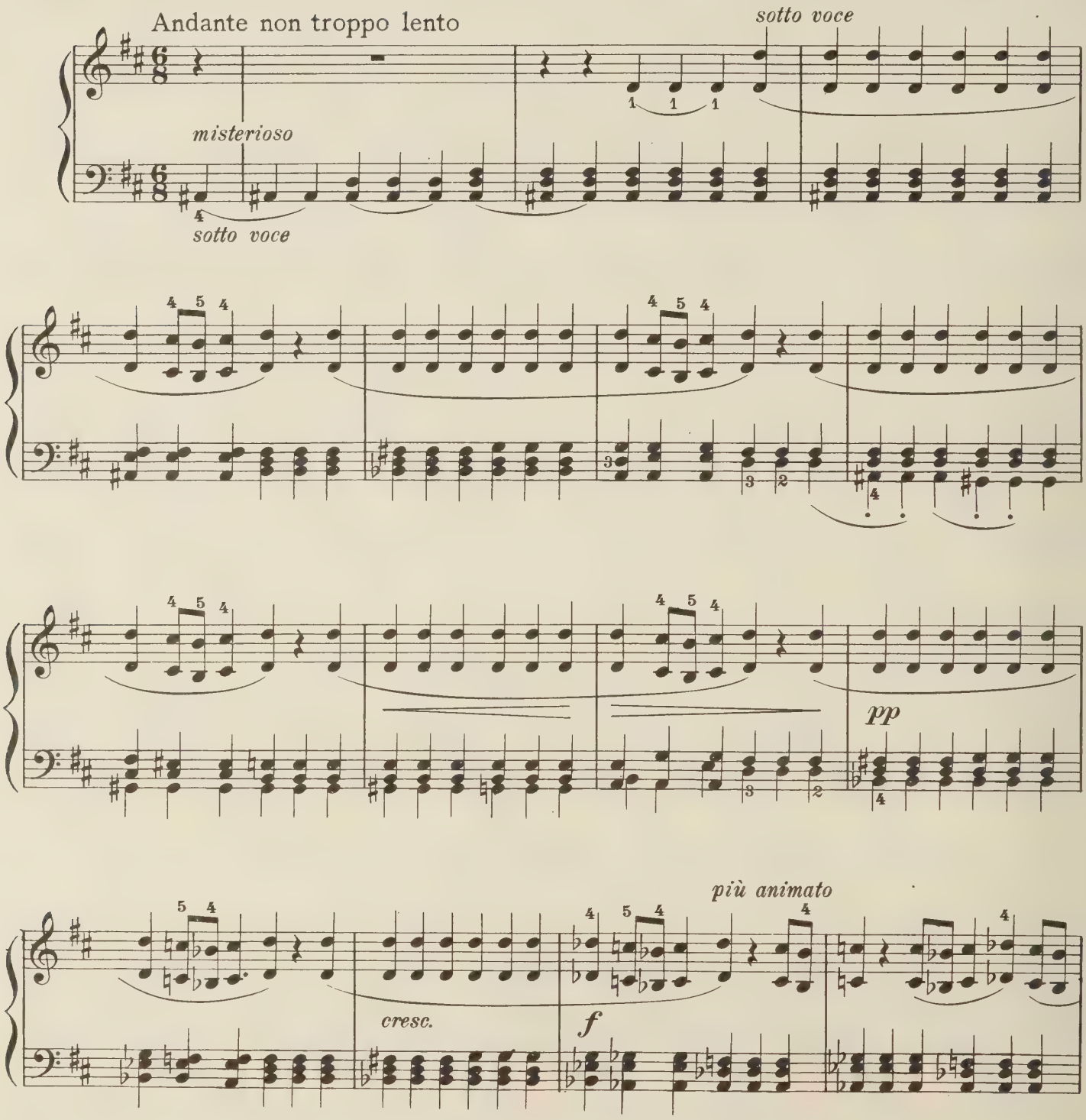
No. 6 from

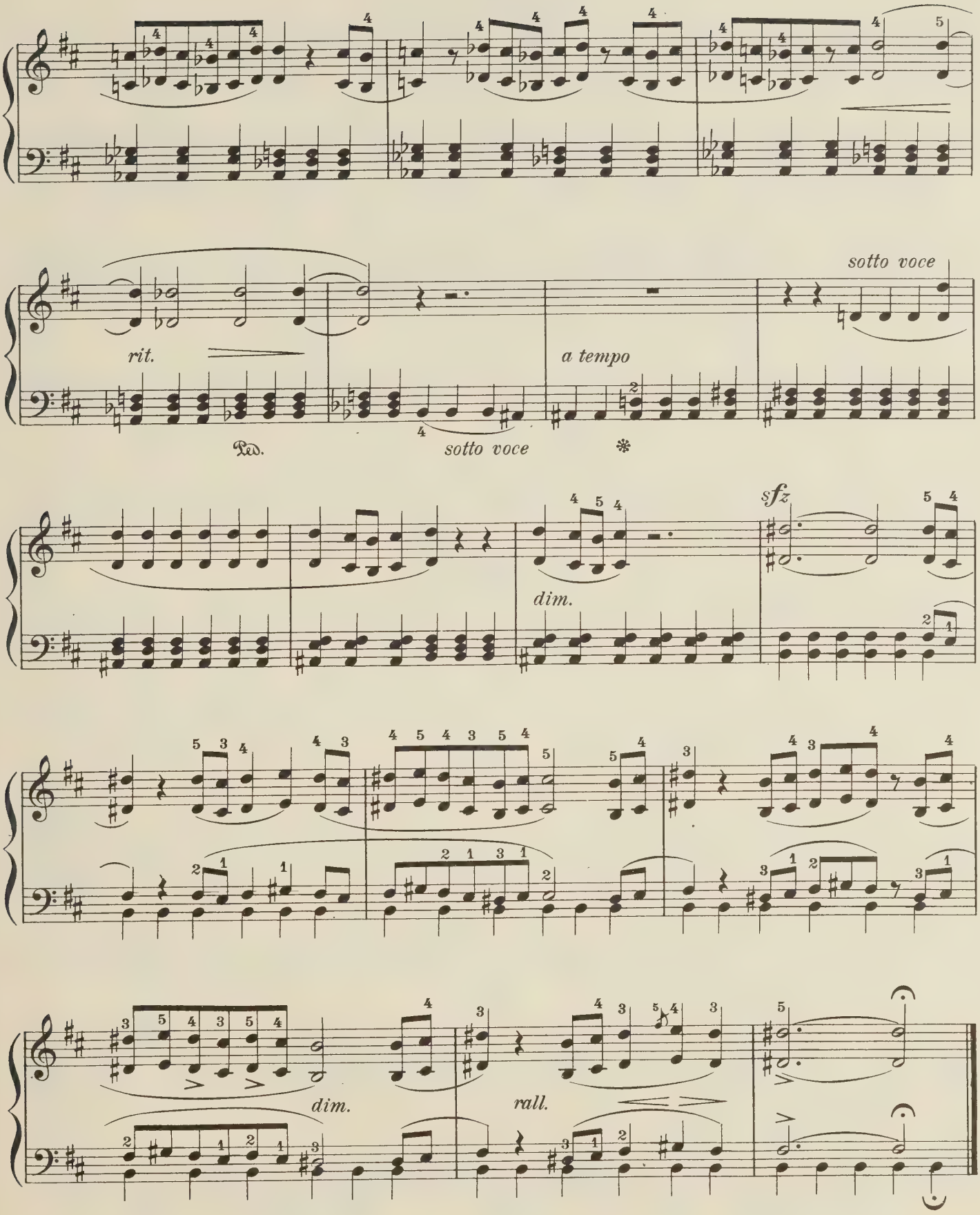
"Six Feuilles d'Album"

(Composed in 1850)

Edited and fingered by
Ladislav Urban

Bedřich Smetana. Op. 2, No. 6




rit.
Ped.
sotto voce
a tempo
sotto voce
*
sfz
dim.
dim.
rall.

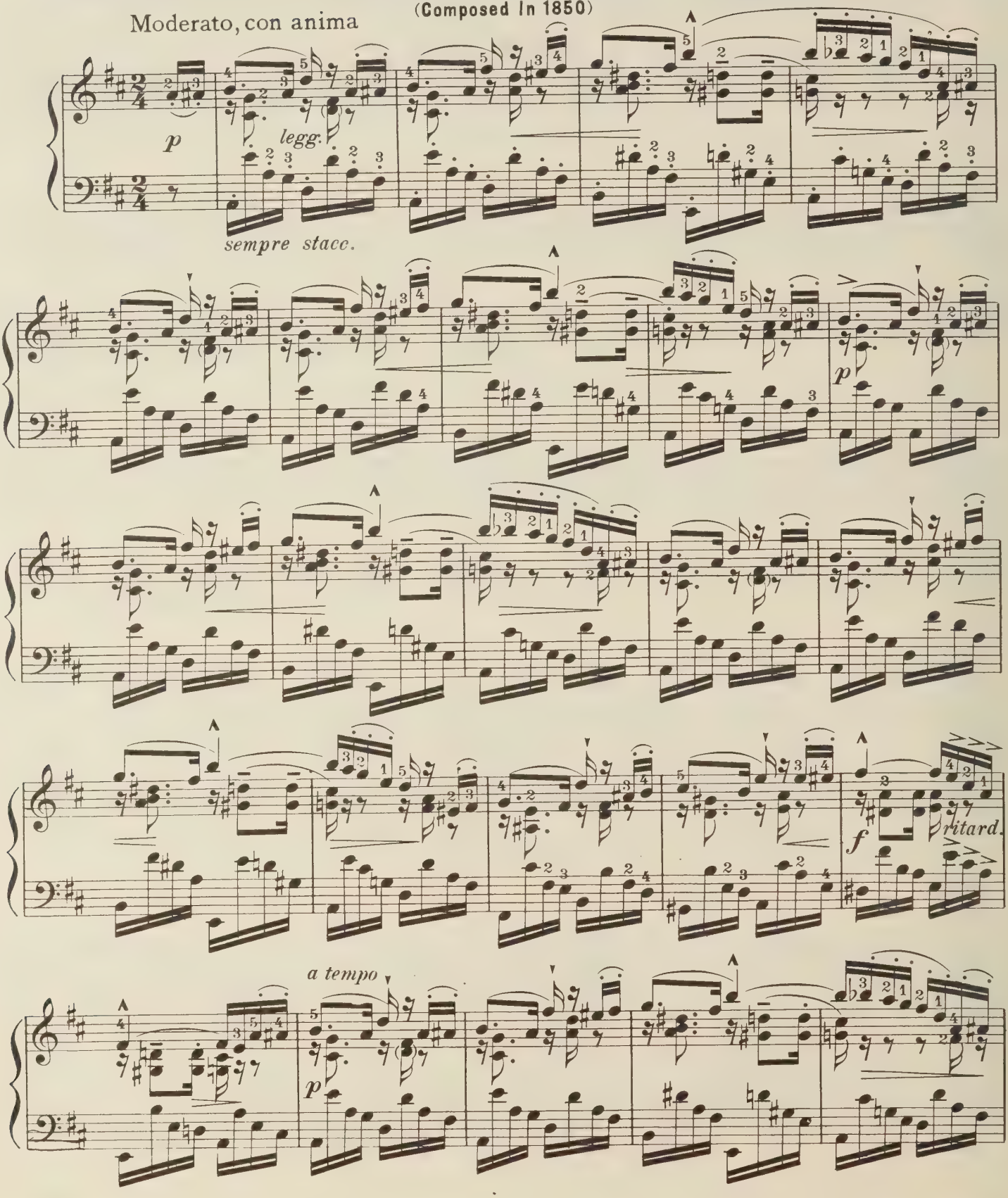
3
Album-Leaf

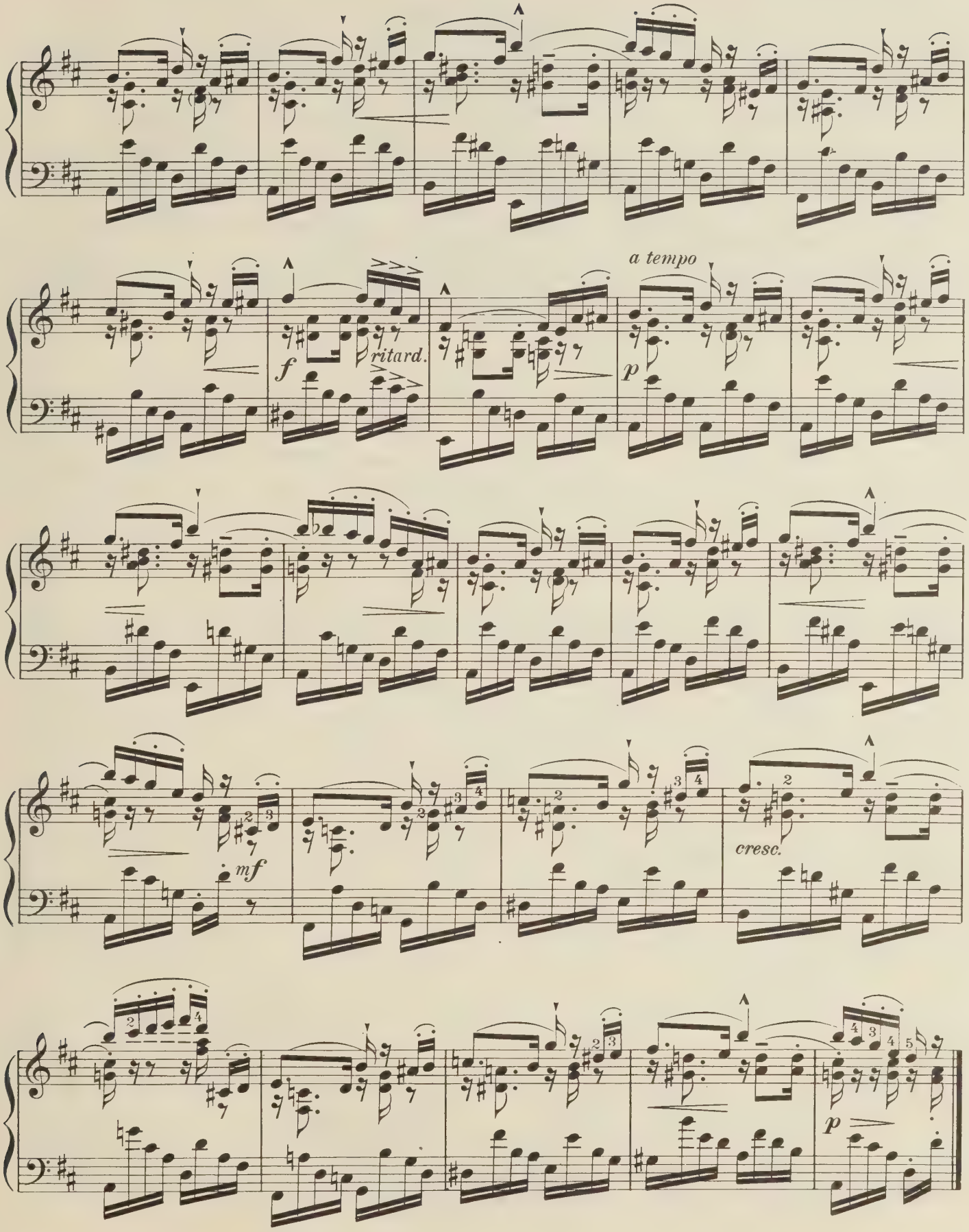
No. 5 from
"Six Feuilles d'Album"
(Composed In 1850)

Edited and fingered by
Ladislav Urban

Bedřich Smetana. Op. 2, No. 5

Moderato, con anima

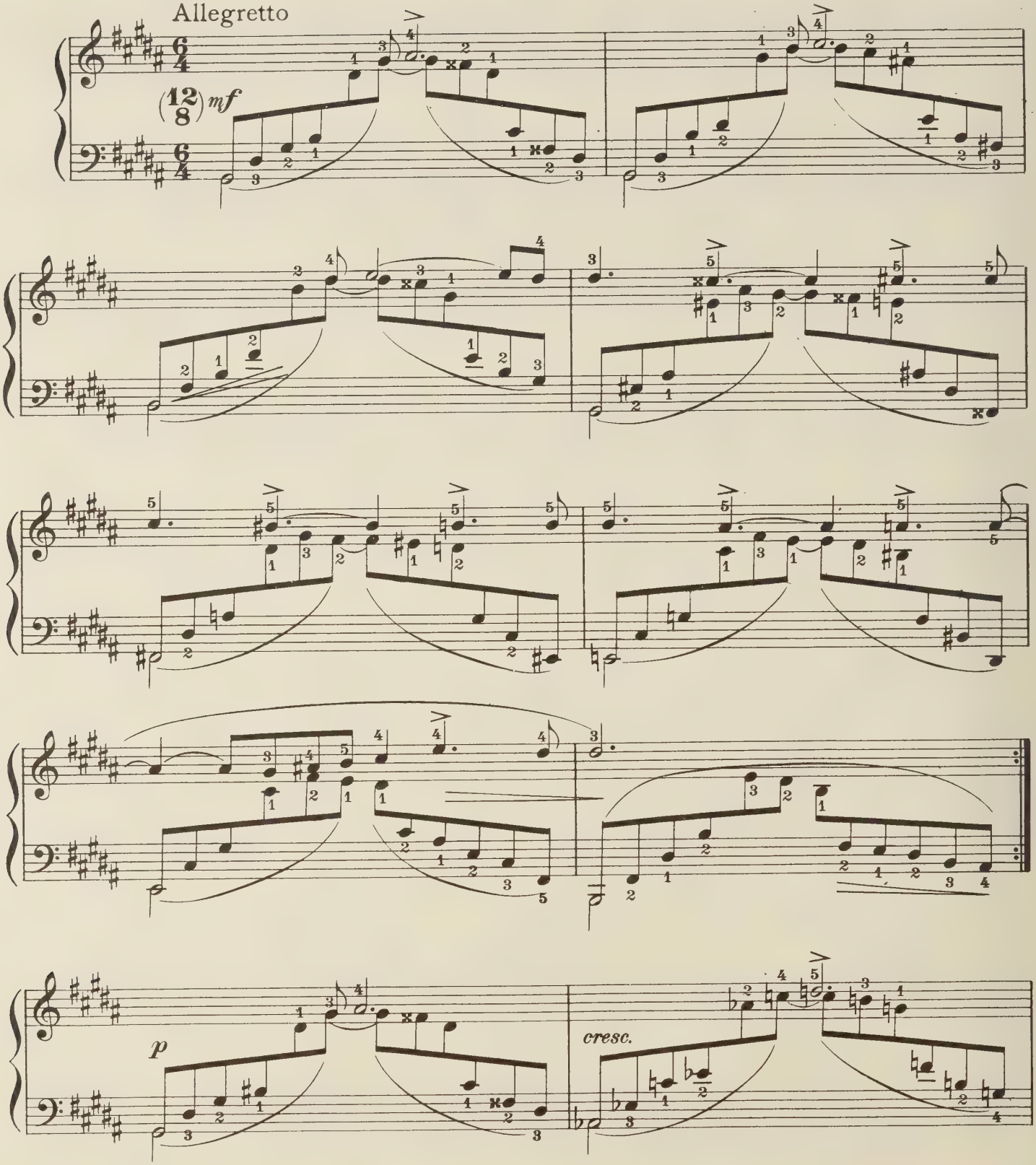


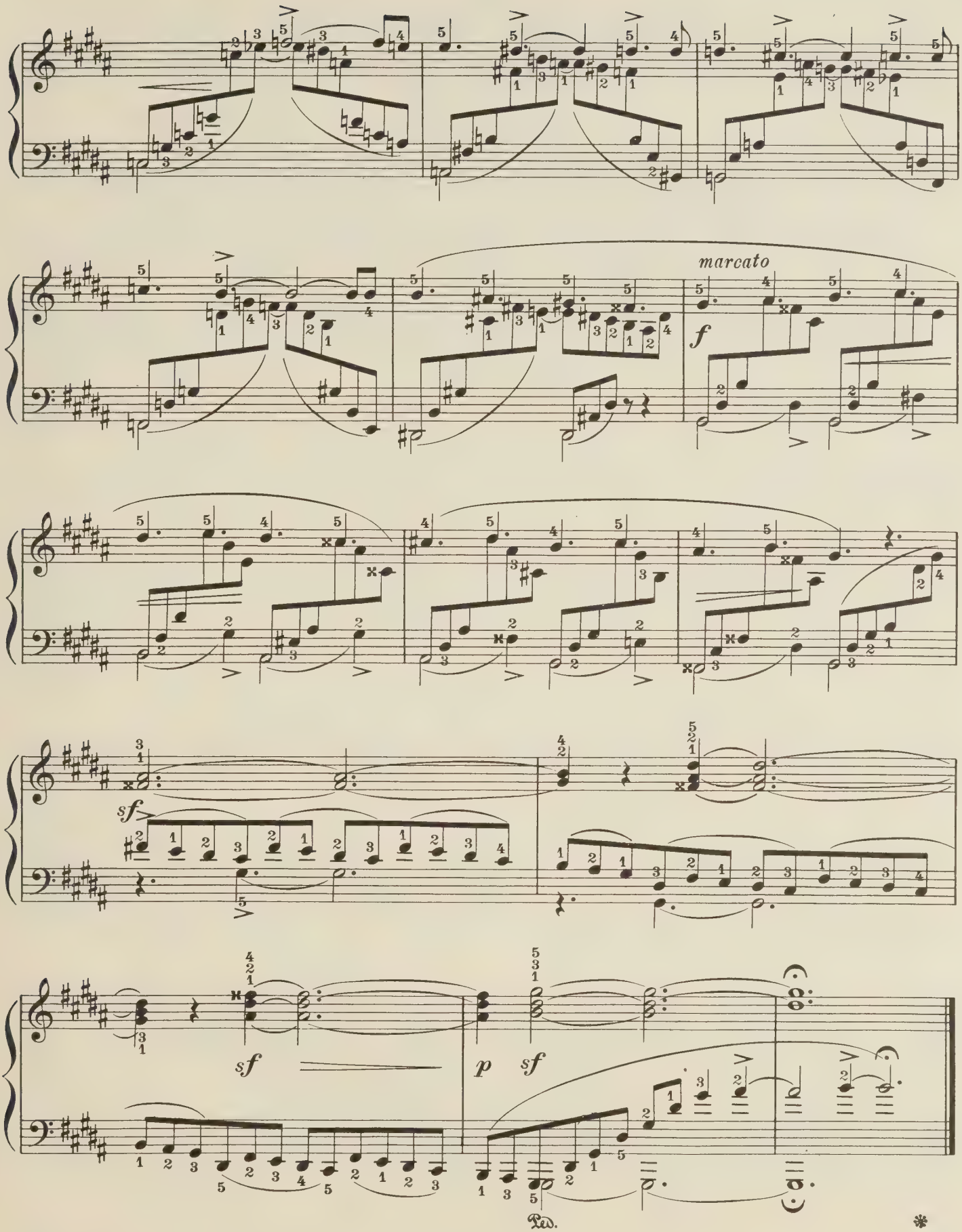

a tempo
f
ritard.
p
mf
cresc.
p

4
Melancholy
from
"The Sketches"
(Composed in 1857)

Edited and fingered by
Ladislav Urban

Bedřich Smetana. Op.5, Book 2, No.2




marcato
f
sf
sf
p
sf
Ped.
*

5
Charming Landscape

from

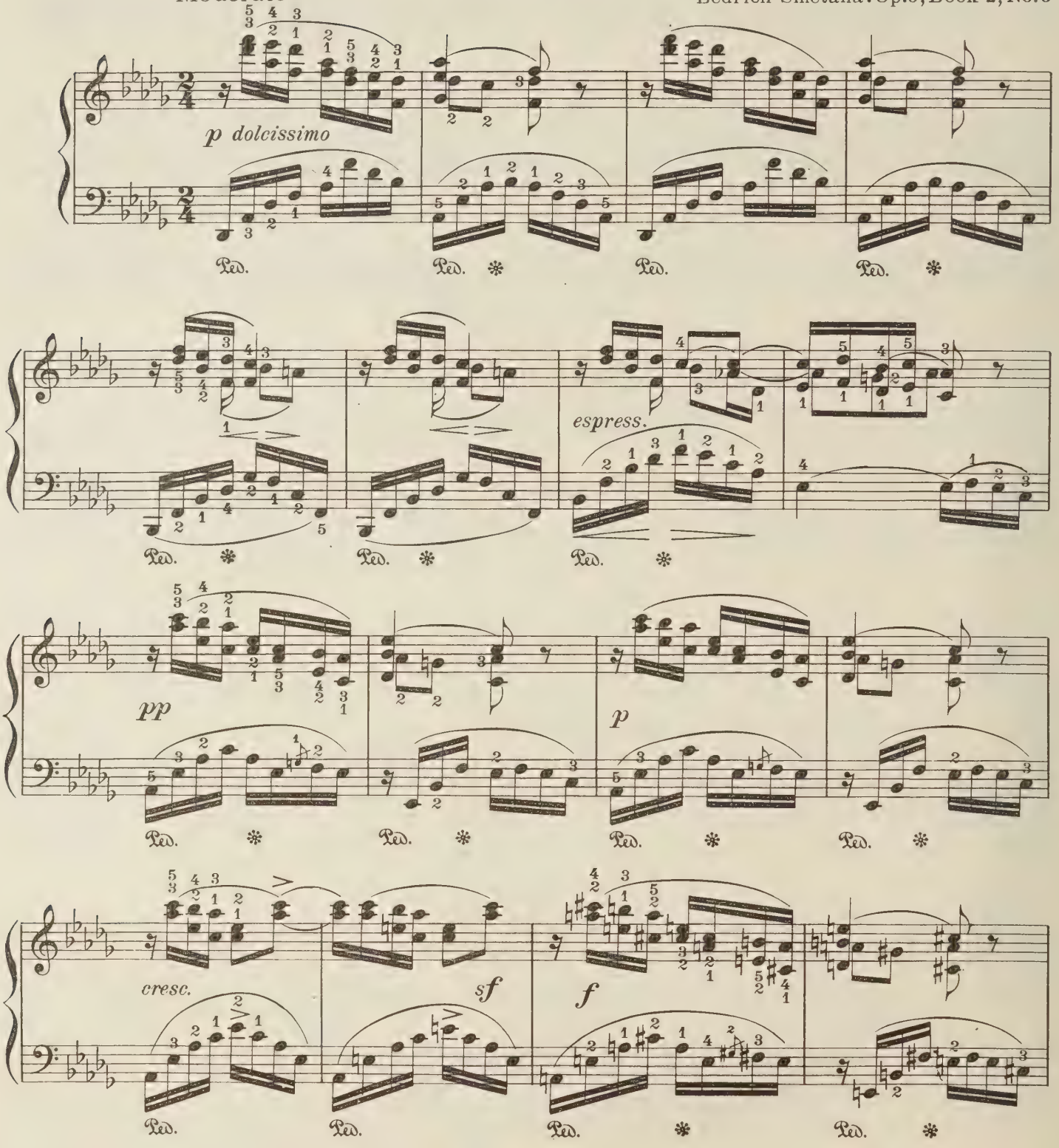
"The Sketches"

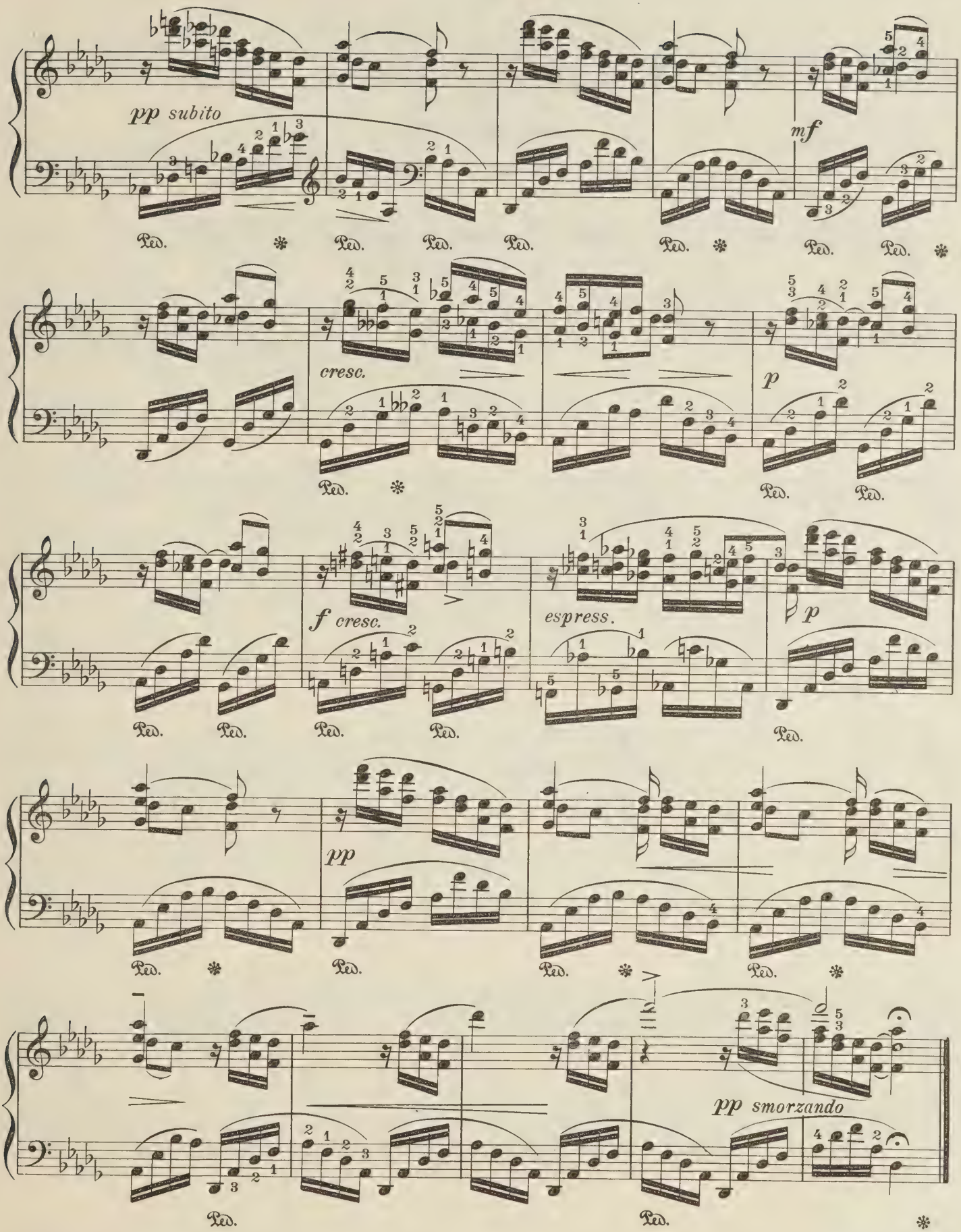
(Composed in 1857)

Edited and fingered by
Ladislav Urban

Moderato

Bedřich Smetana. Op.5, Book 2, No.3




pp subito
mf
cresc.
p
f cresc.
espress.
p
pp
pp smorzando
Ped.

6

A Madame Babette Smetana

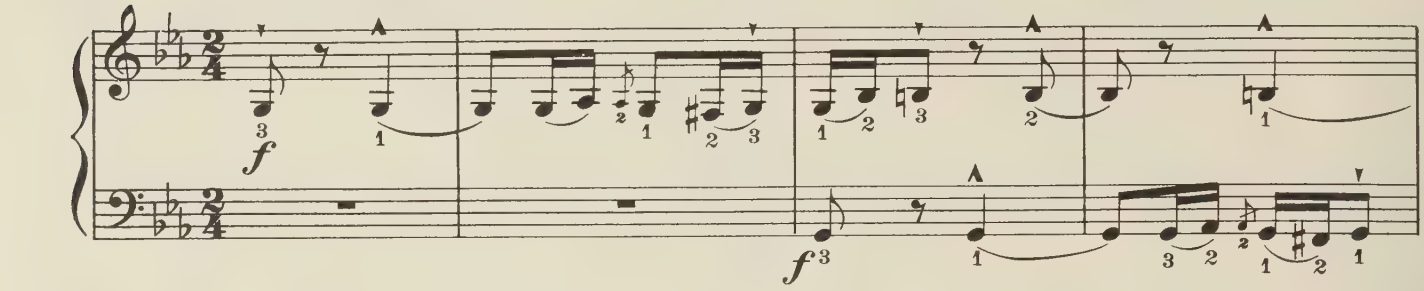
Souvenir de Bohème

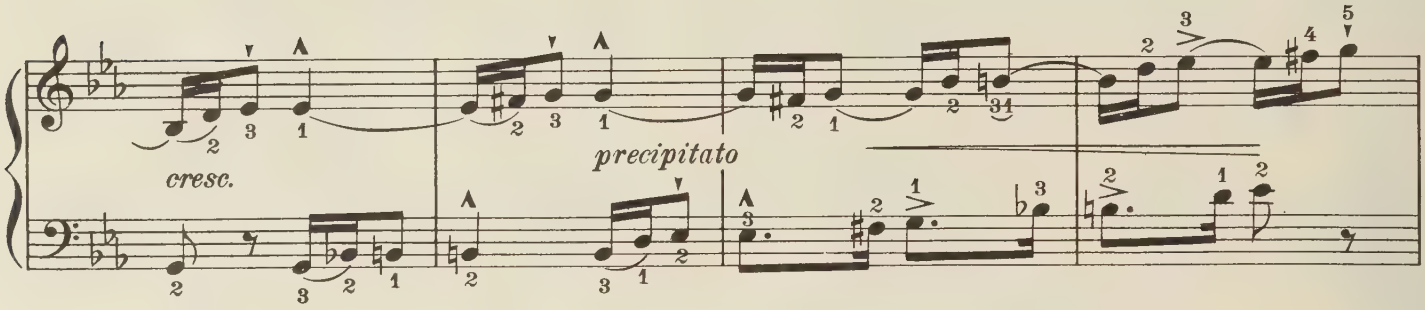
(Composed in 1863)

Edited and fingered by
Ladislav Urban

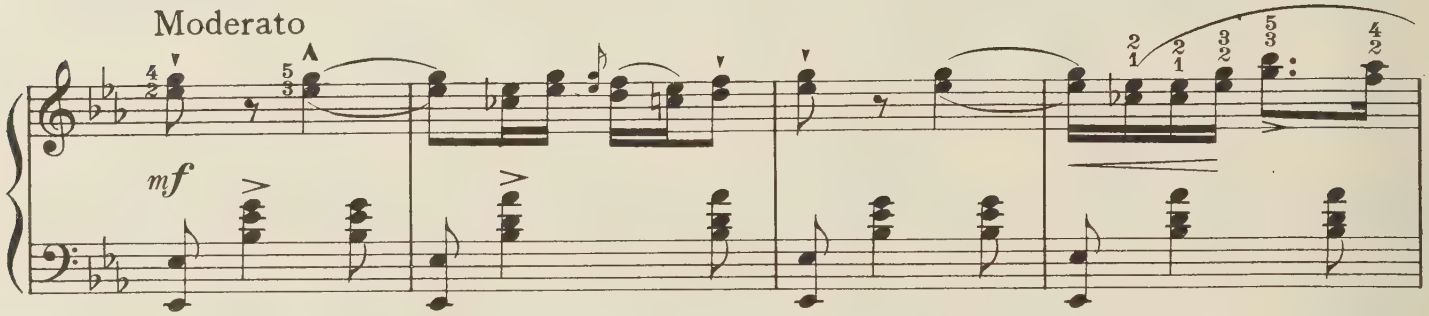
Bedřich Smetana. Op.13, No.2

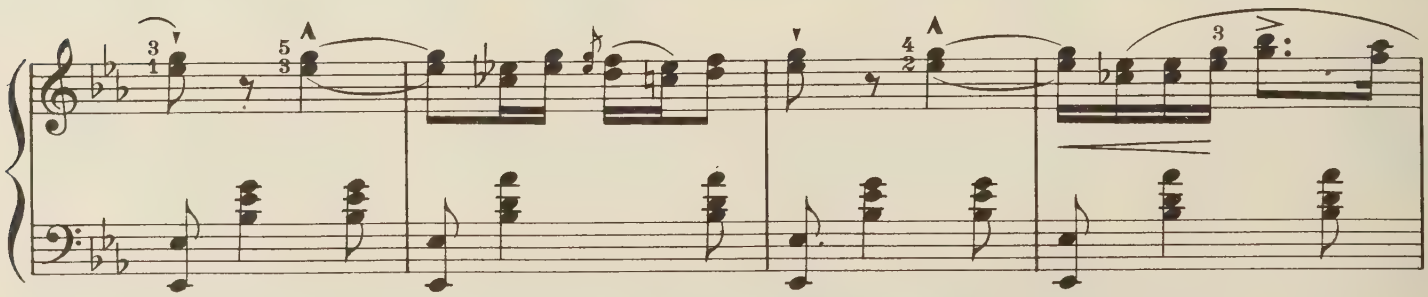
Allegro, tempo rubato

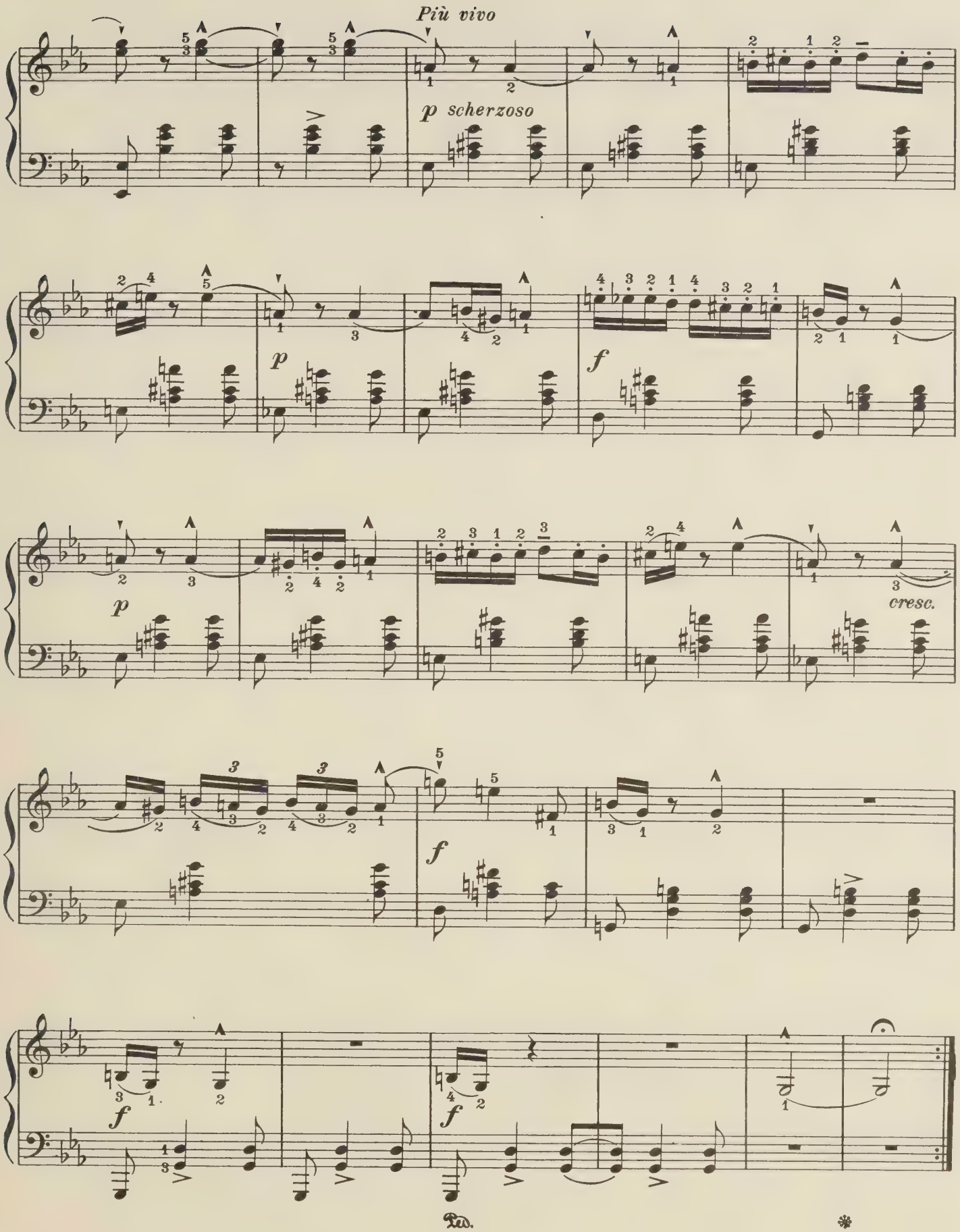


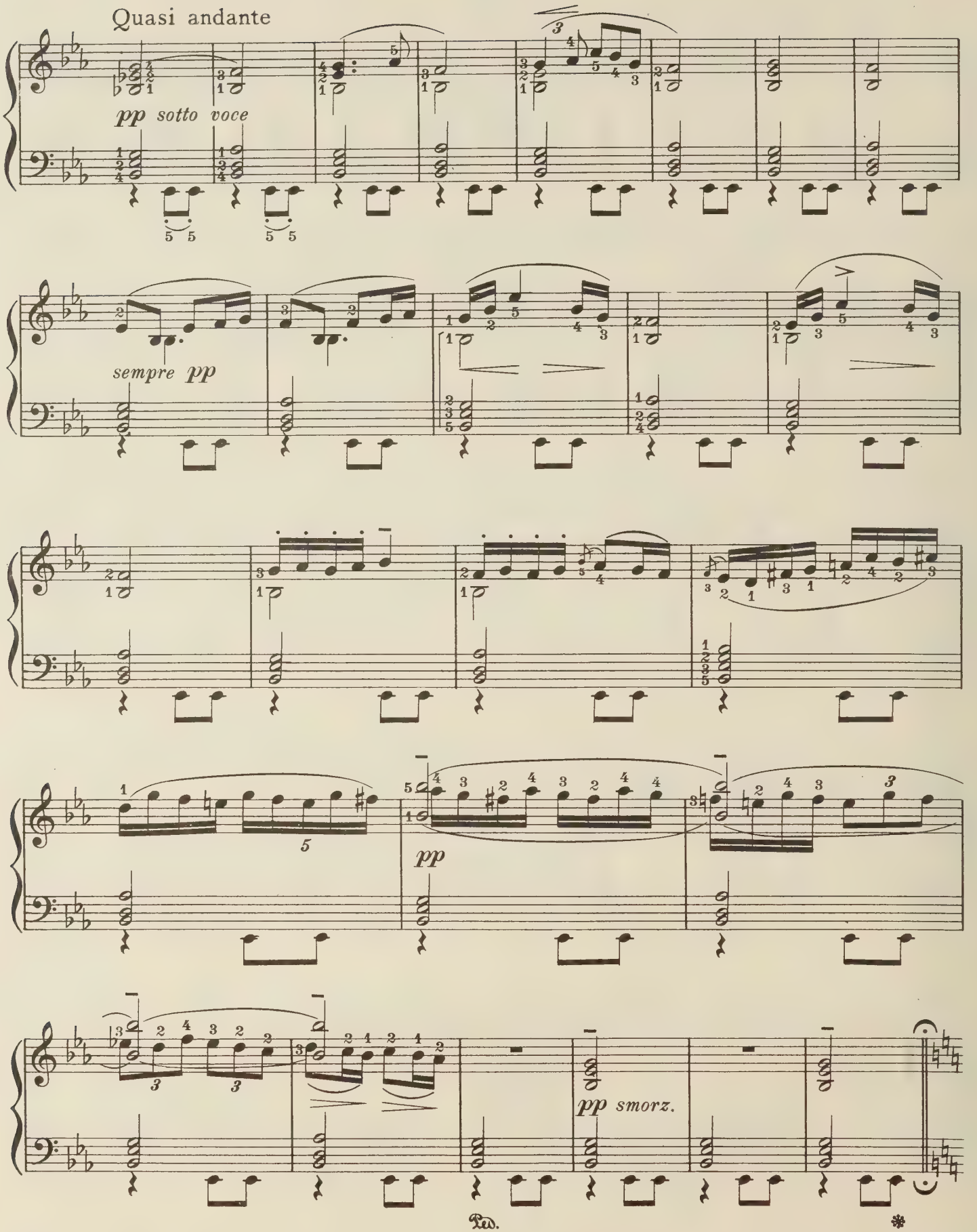


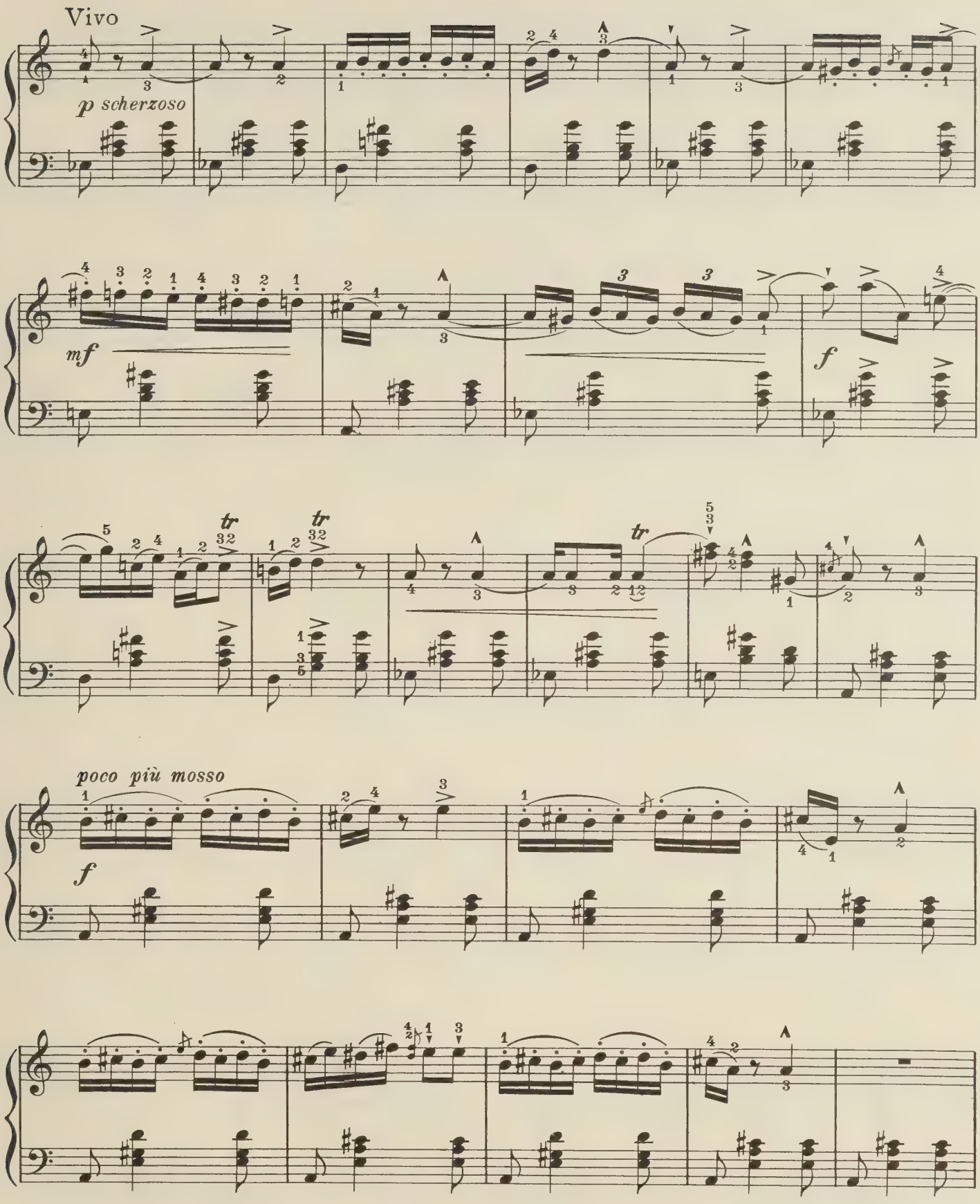
Moderato

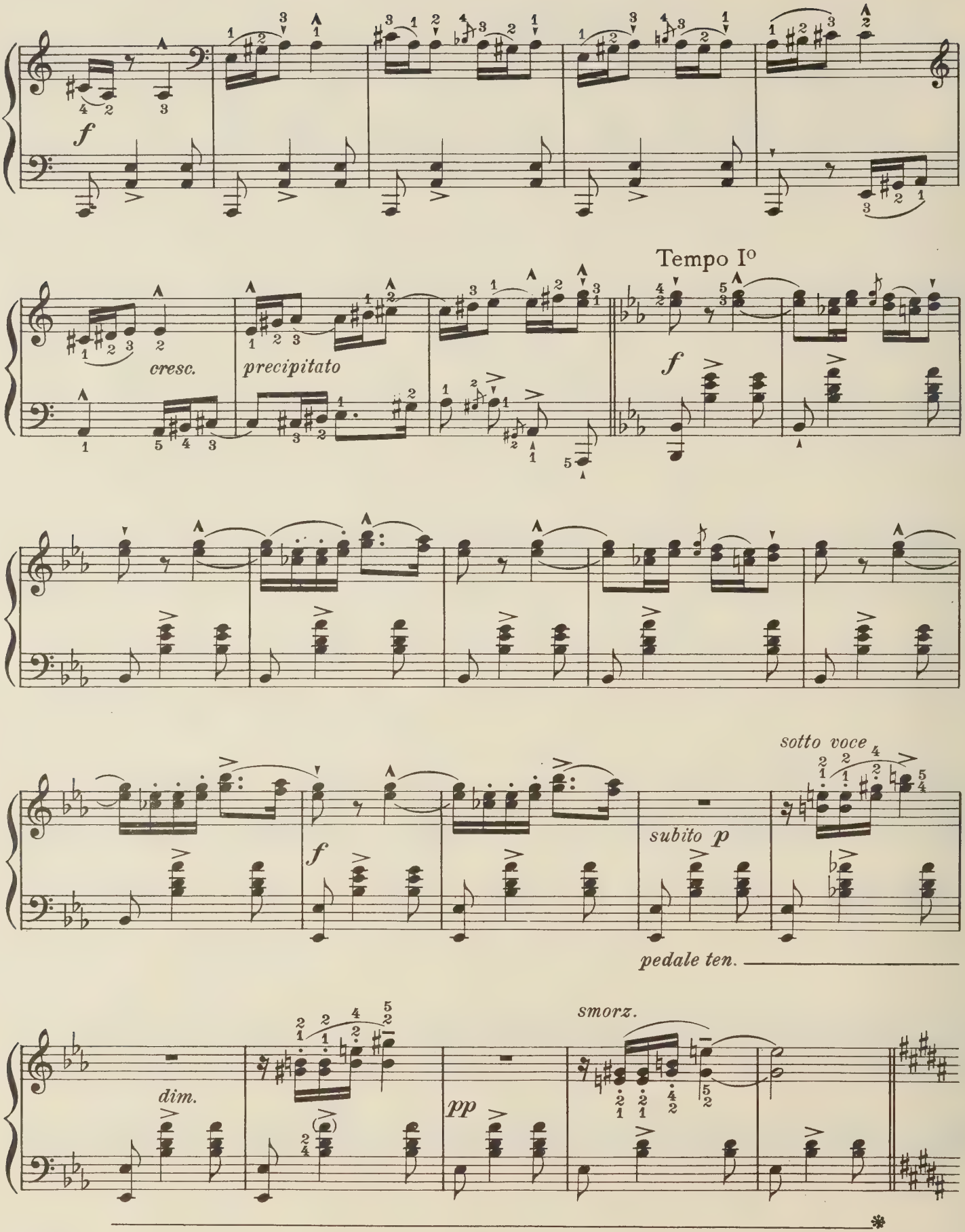


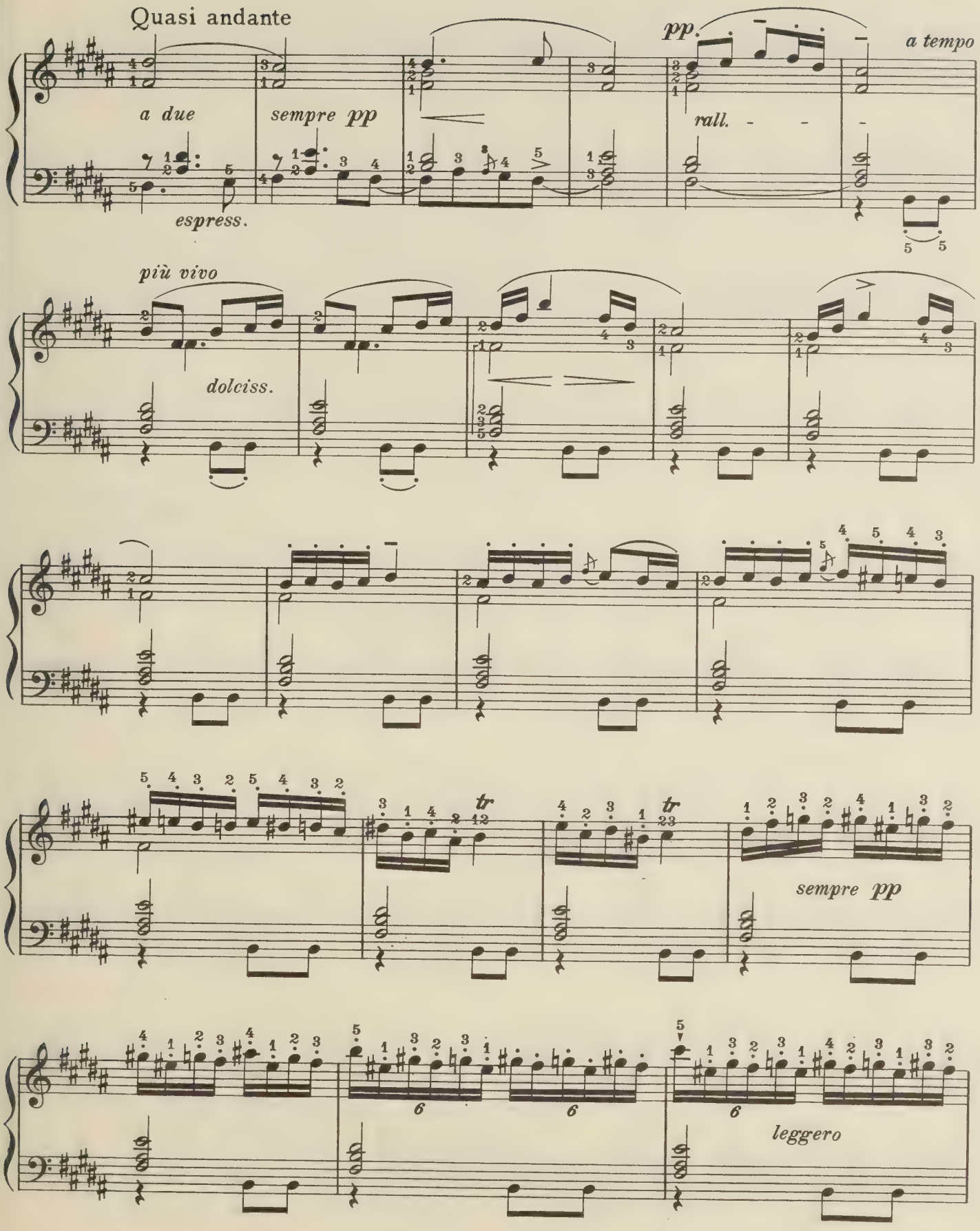


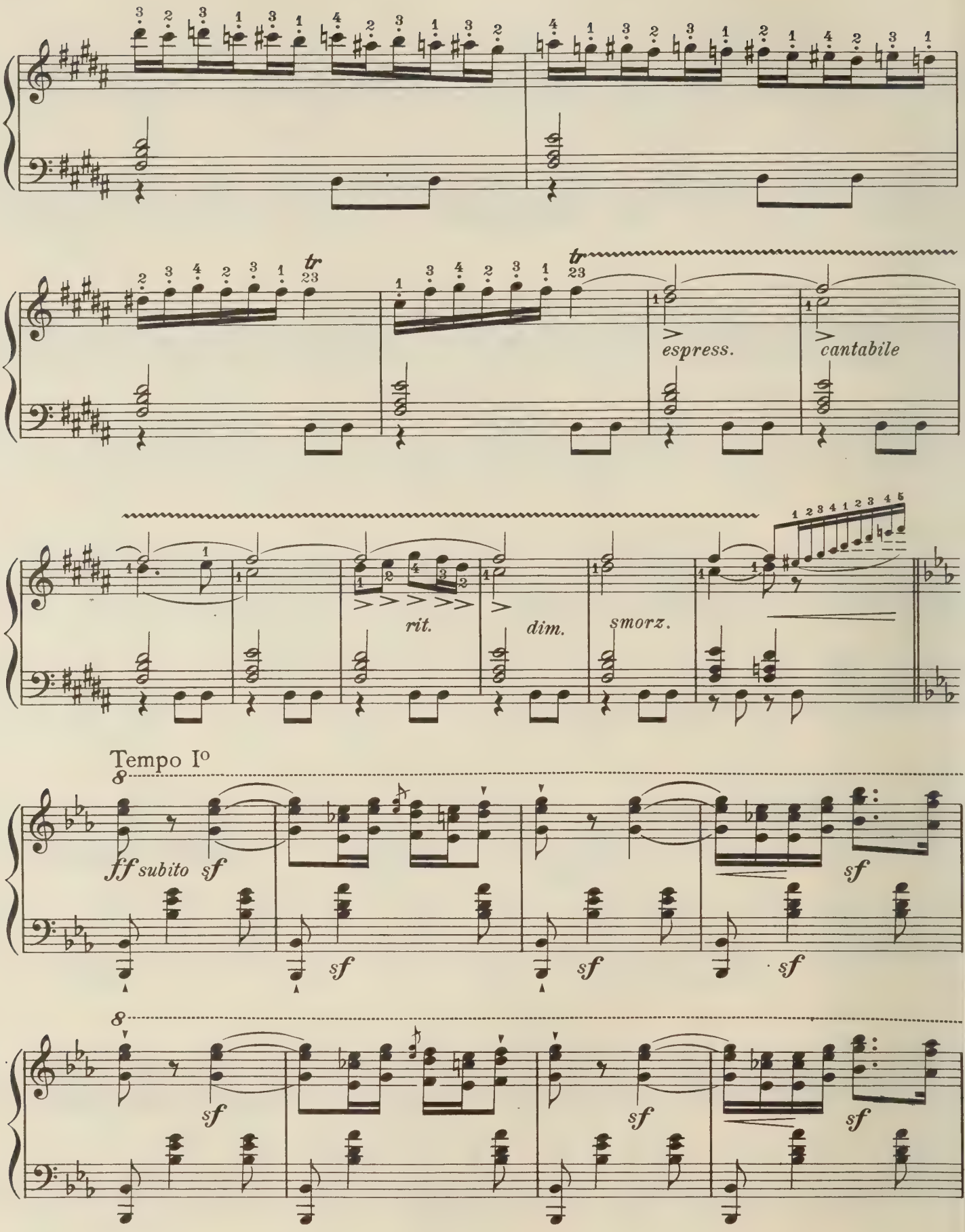

Più vivo
p scherzoso
p
f
p
cresc.
f
f
f

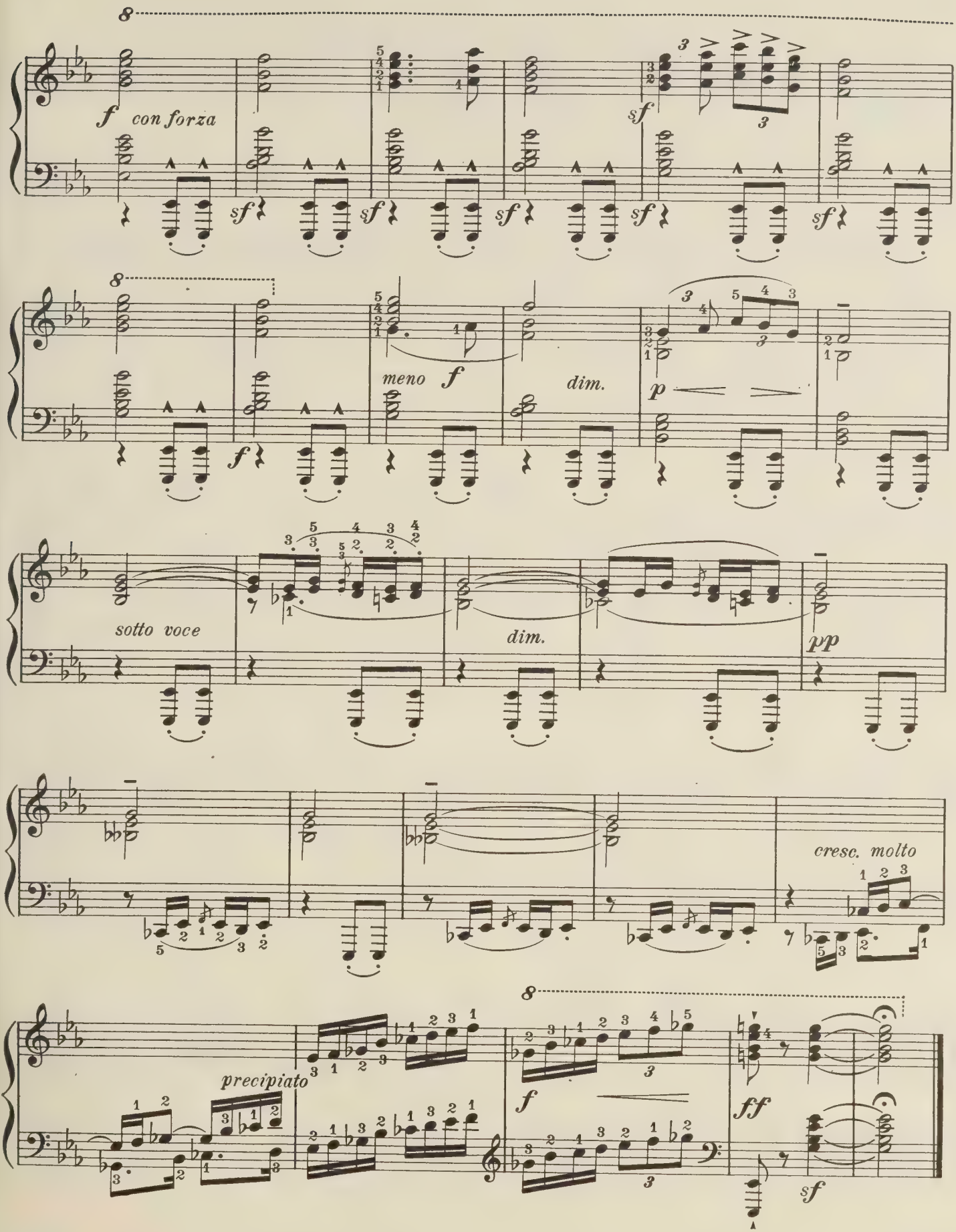

Quasi andante
pp sotto voce
sempre pp
pp
pp smorz.


Vivo
p scherzoso
mf
f
tr
tr
tr
poco più mosso
f


f
cresc.
precipitato
Tempo Io
f
f
subito p
sotto voce
pedale ten.
dim.
pp
smorz.


Quasi andante
a due
espress.
sempre pp
pp.
rall.
a tempo
più vivo
dolciss.
tr
tr
sempre pp
6
6
6
leggero


tr
tr
espress.
cantabile
rit.
dim.
smorz.
Tempo Io
ff subito
sf
sf
sf
sf
sf
sf
sf
sf


f con forza
sf
meno f
dim.
p
sotto voce
dim.
pp
cresc. molto
precipiato
f
ff
sf

7

Polka in F sharp Major

No. 1 from

"Trois Polkas de Salon"

(Composed in 1855)

Edited and fingered by
Ladislav Urban

Bedřich Smetana. Op. 7, No. 1

Allegro commodo

leggeriss.

espress.
p il canto

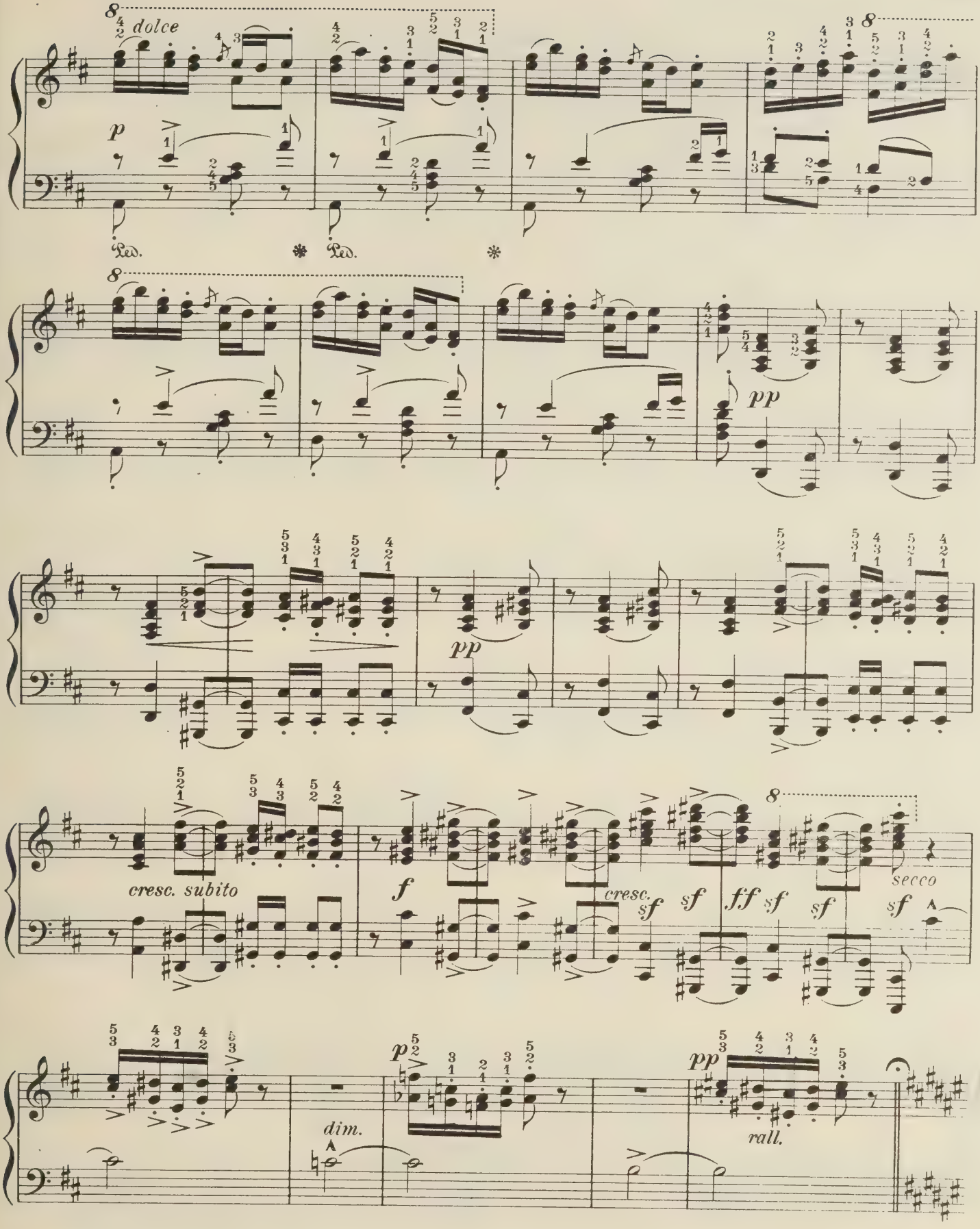
sf

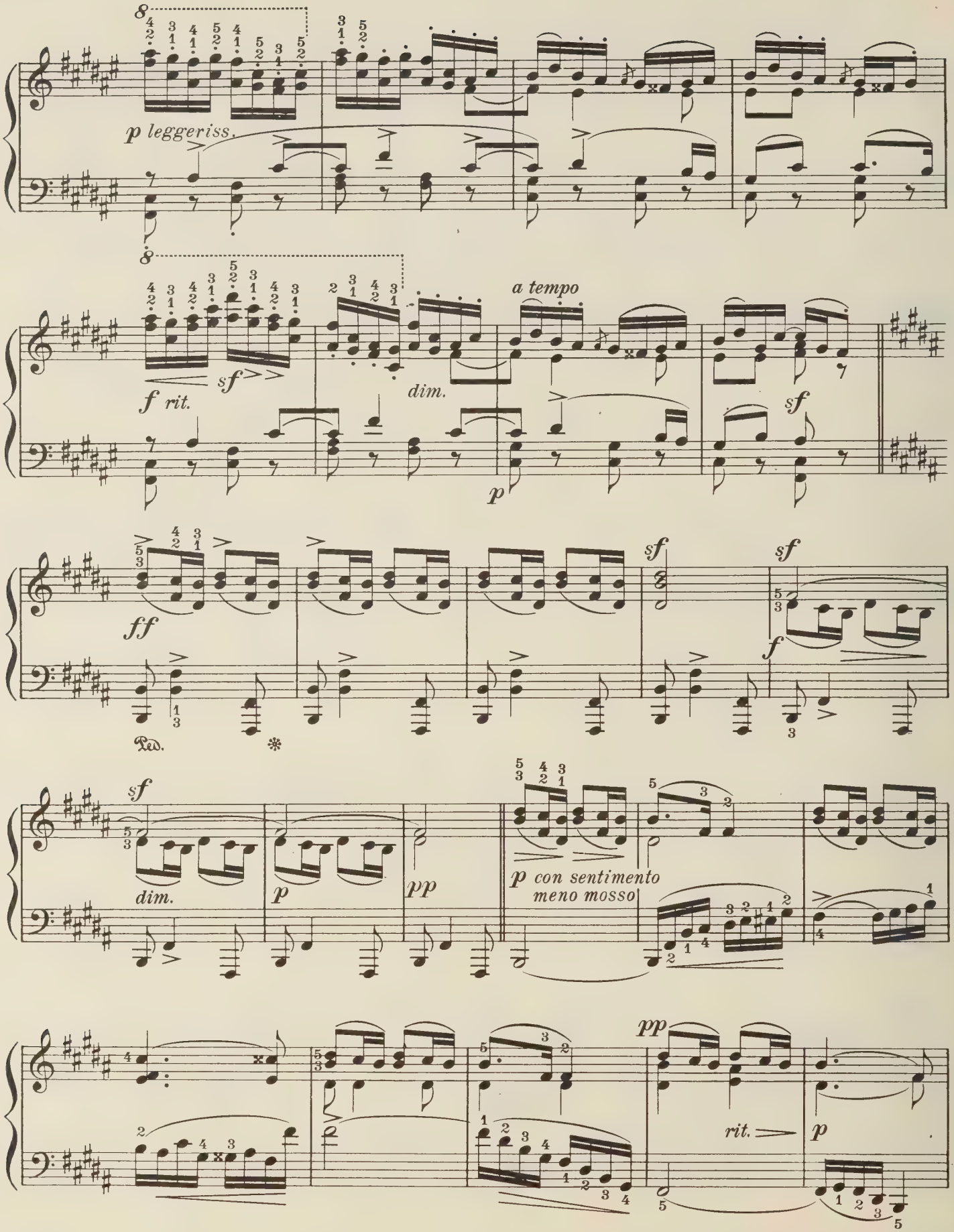
f

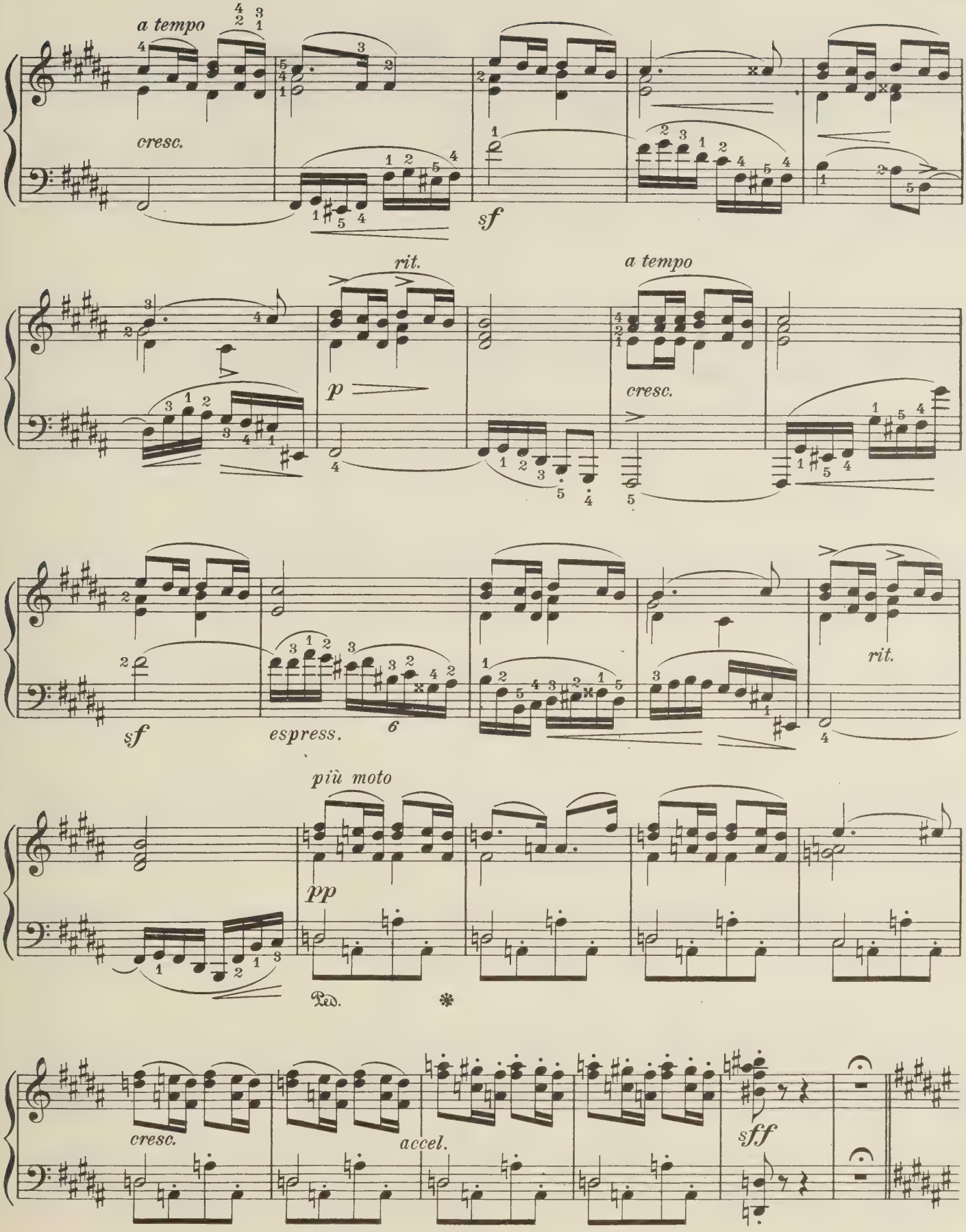
p leggero

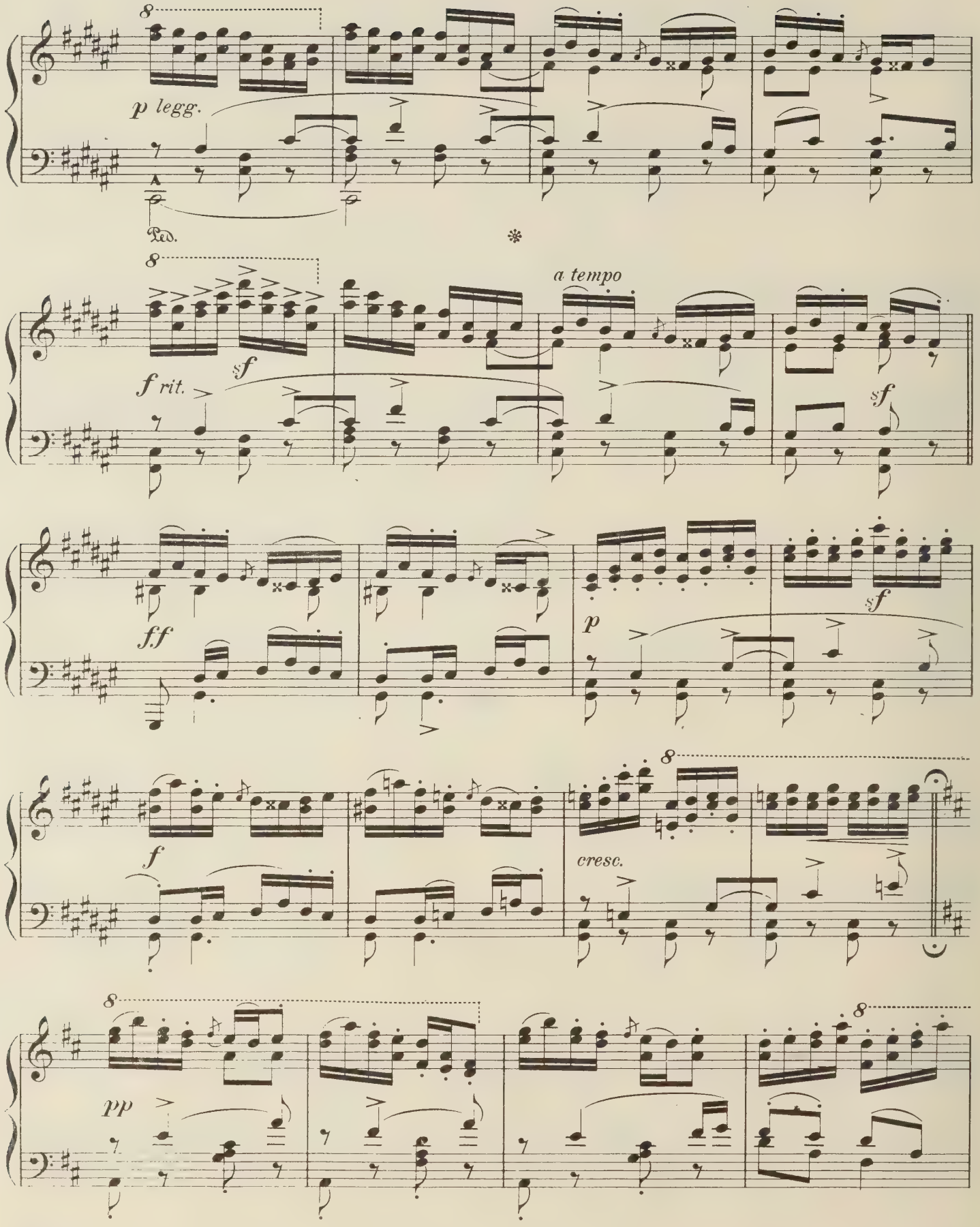
sf

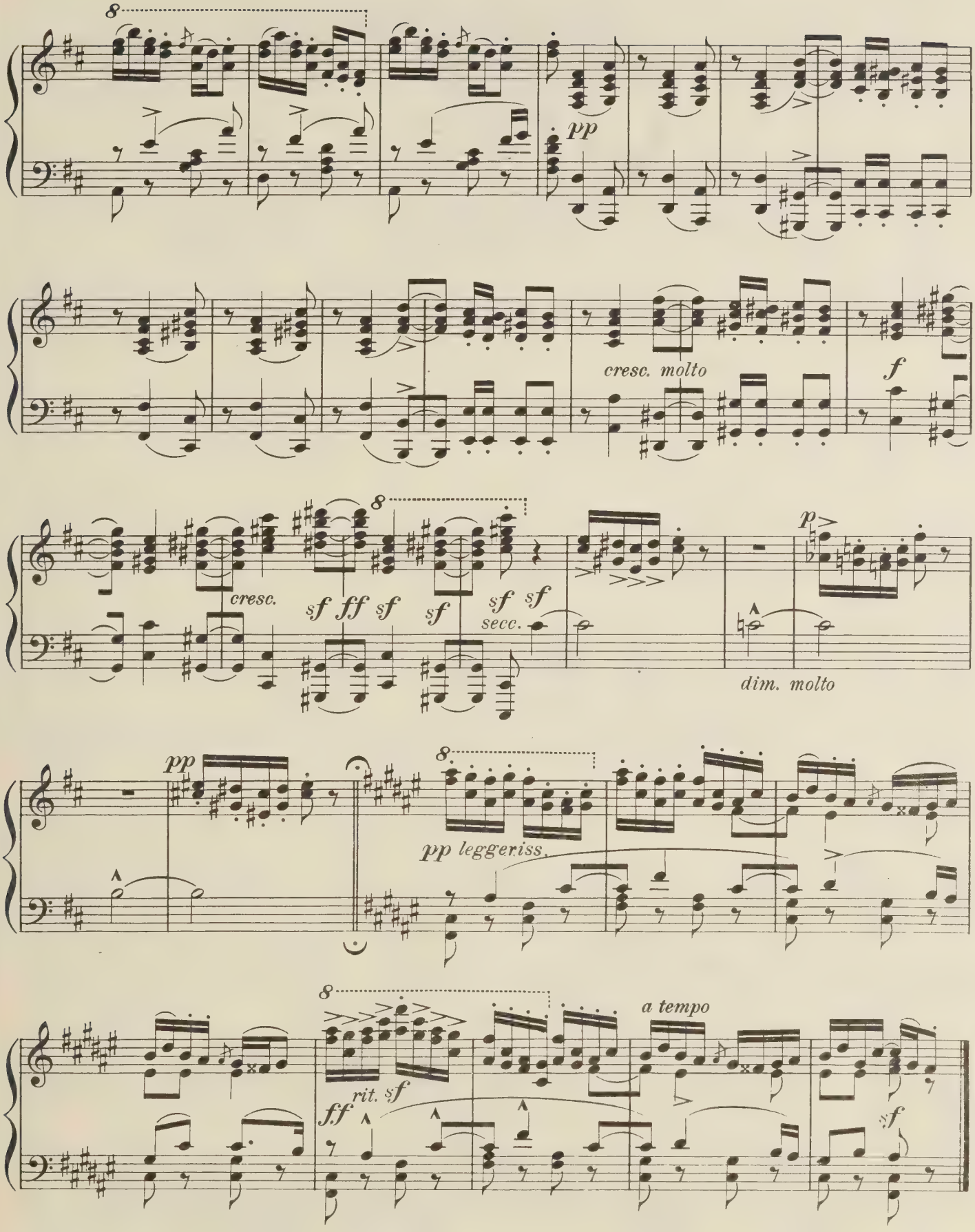
cresc.


dolce
p
Ped.
Ped.
pp
pp
cresc. subito
f
cresc.
sf
sf
ff
sf
sf
sf
secco
p
dim.
pp
rall.


p leggeriss.
f rit.
sf
dim.
a tempo
p
sf
ff
Ped.
sf
dim.
p
pp
p con sentimento
meno mosso
pp
rit.
p


a tempo
cresc.
sf
rit.
p
a tempo
cresc.
sf
espress.
6
rit.
più moto
pp
Ped.
*
cresc.
accel.
sff


8
p legg.
Ped.
*
8
a tempo
f rit.
sf
sf
ff
p
sf
8
f
cresc.
8
8
pp


8
pp
cresc. molto
f
8
cresc.
sf ff sf
sf
sf sf
secc.
p
dim. molto
pp
8
pp leggeriss.
8
a tempo
rit. sf
ff
sf

8

Polka in A Minor

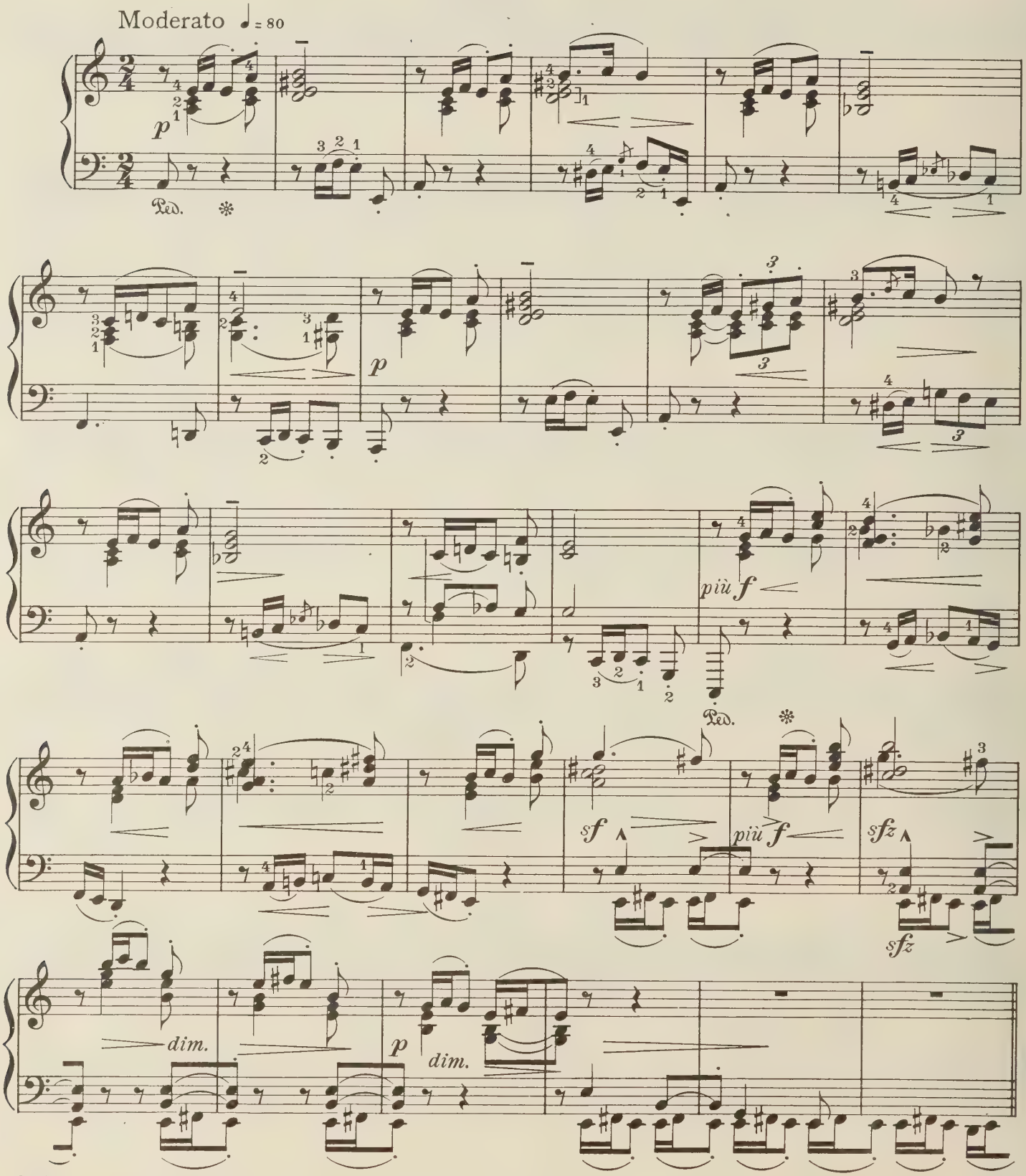
No. 2 from

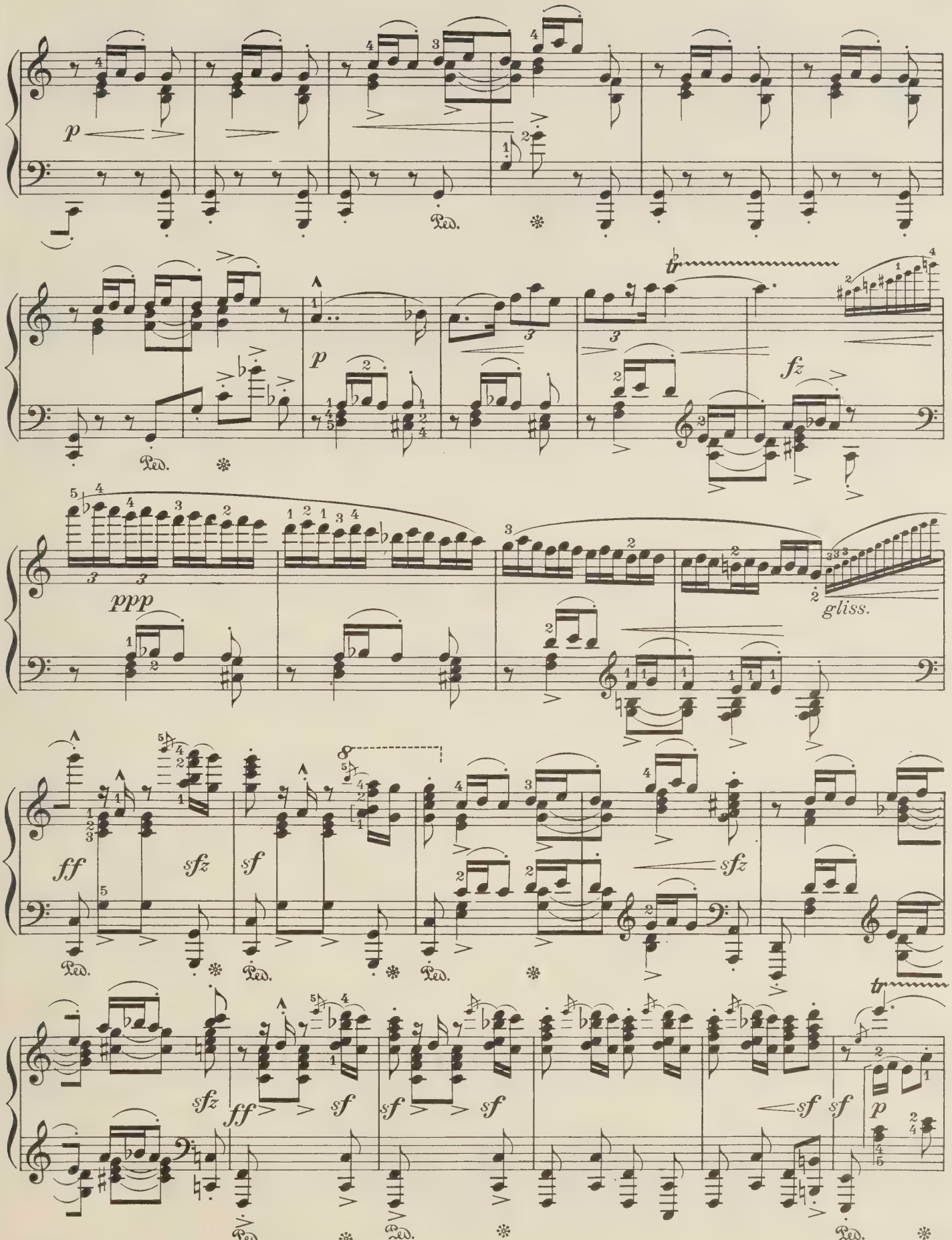
"Polkas"

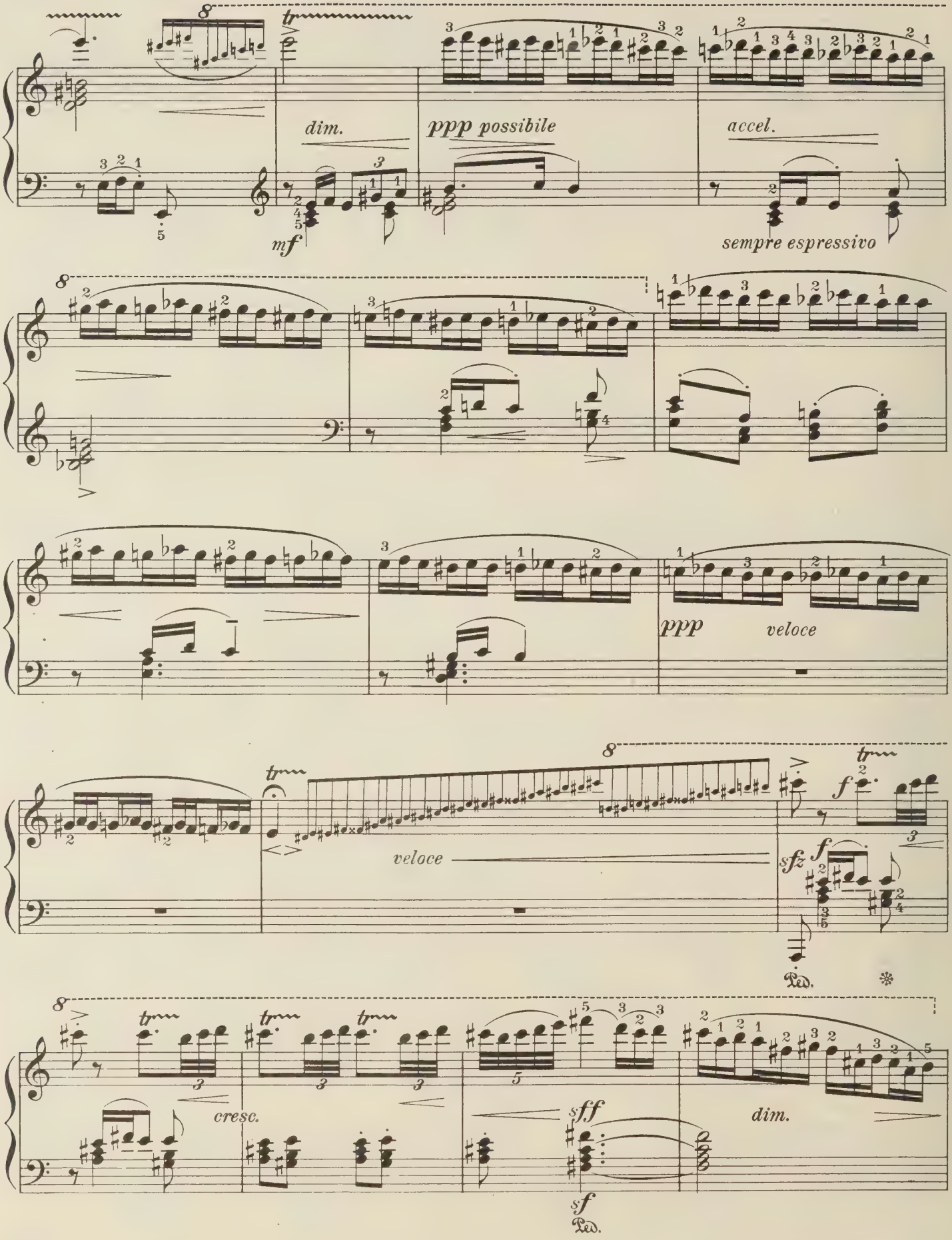
(Composed in 1877)

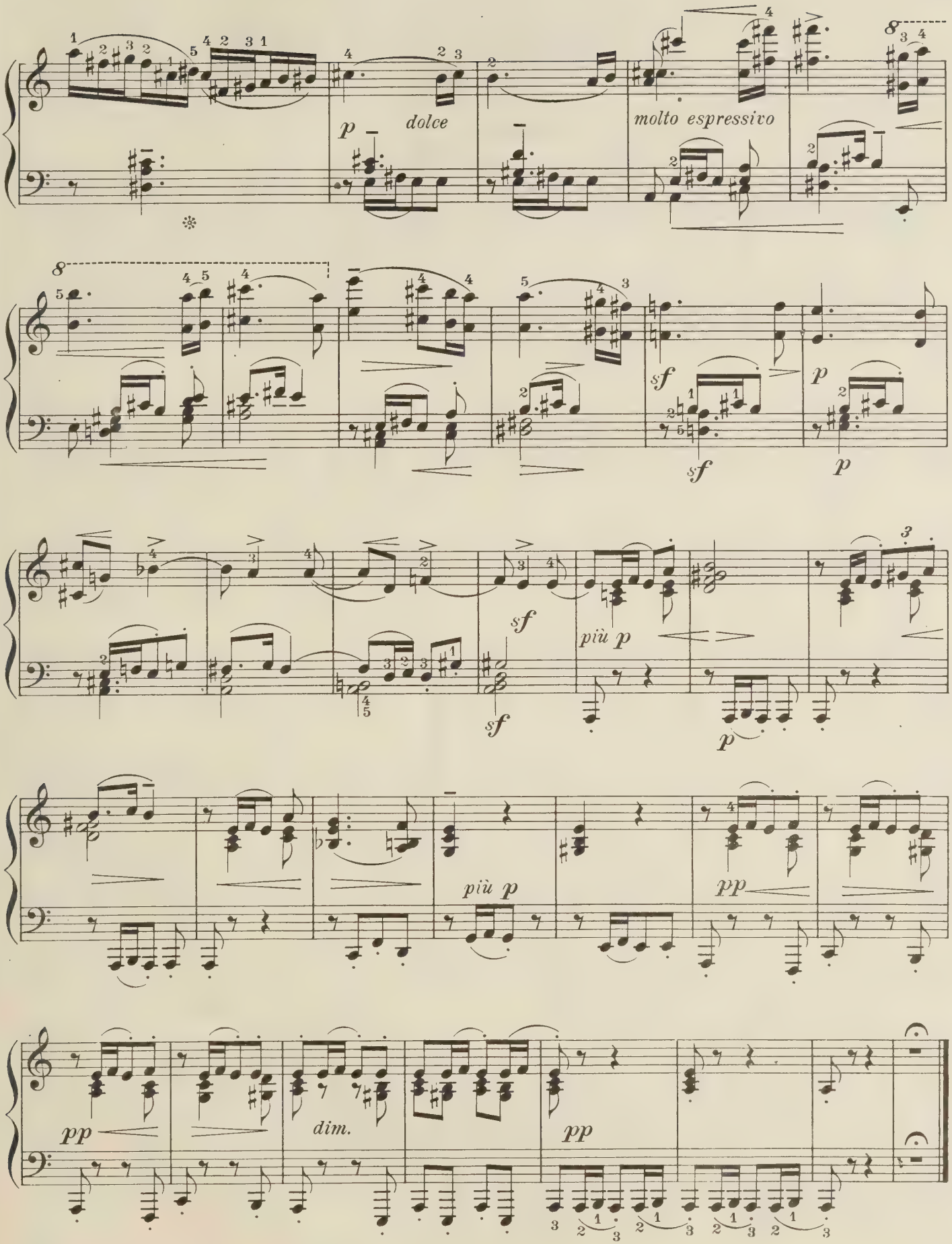
Edited and fingered by
Ladislav Urban

Bedřich Smetana




p
Ped.
p
fz
ppp
gliss.
ff
sfz
sf
sfz
sfz
ff
sf
sf
sf
sf
sf
p


dim.
ppp possibile
accel.
mf
sempre espressivo
ppp
veloce
veloce
f
sfz
f
Ped.
cresc.
sff
dim.
sf
Ped.


p
dolce
molto espressivo
sf
p
sf
p
sf
più p
p
più p
pp
pp
dim.
pp

9

Polka in F Major

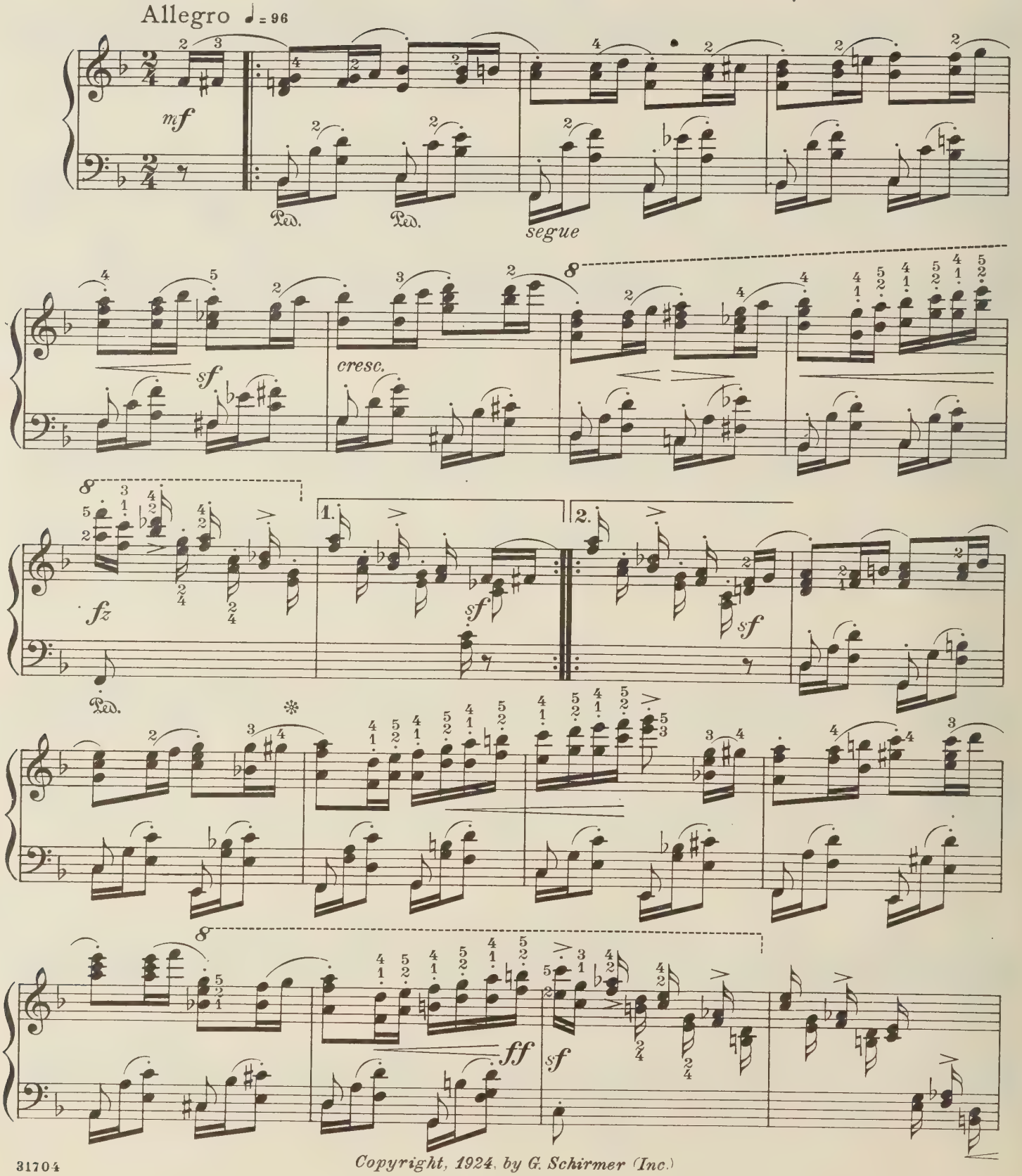
No. 3 from

"Polkas"

(Composed in 1877)

Edited and fingered by
Ladislav Urban

Bedřich Smetana



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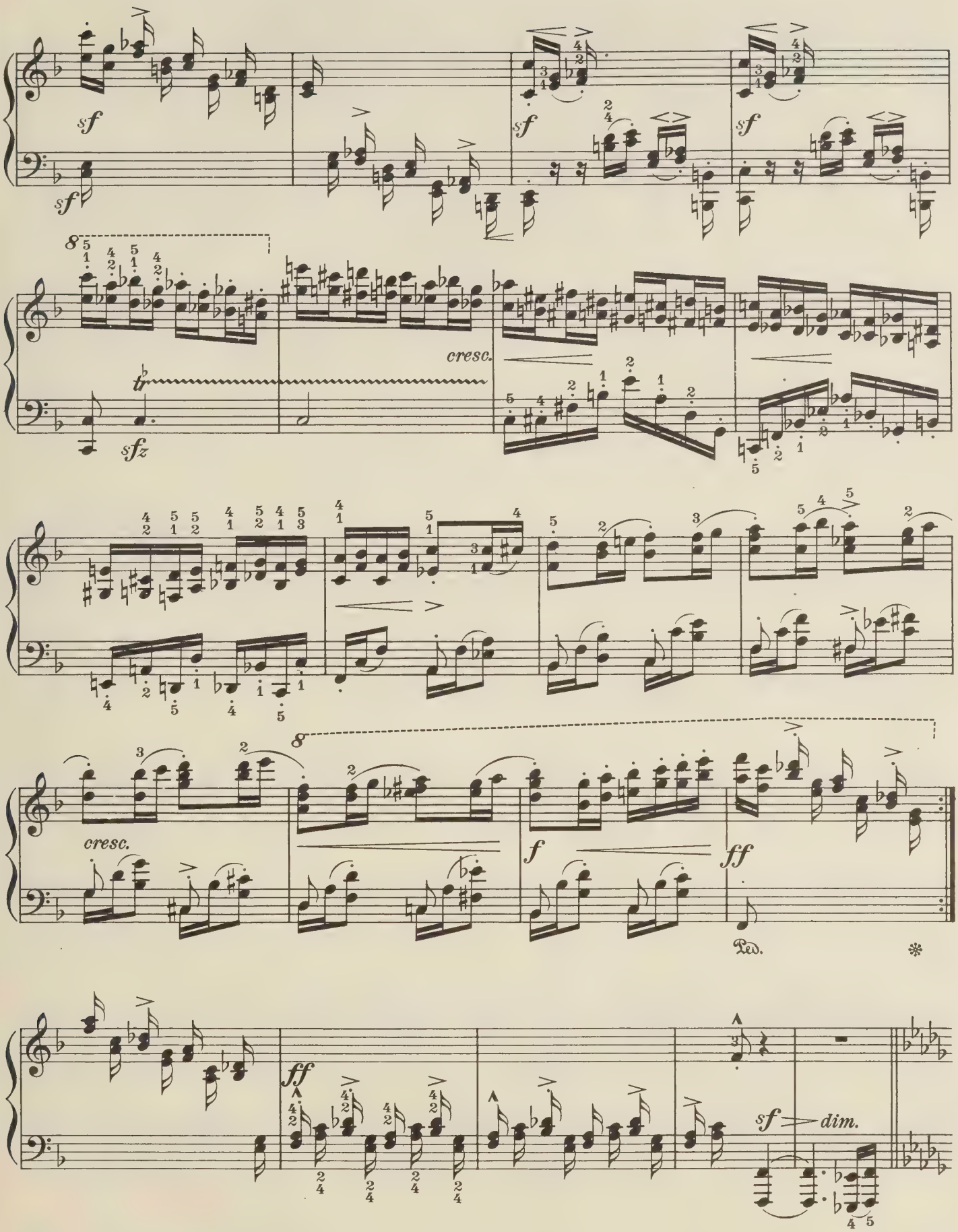
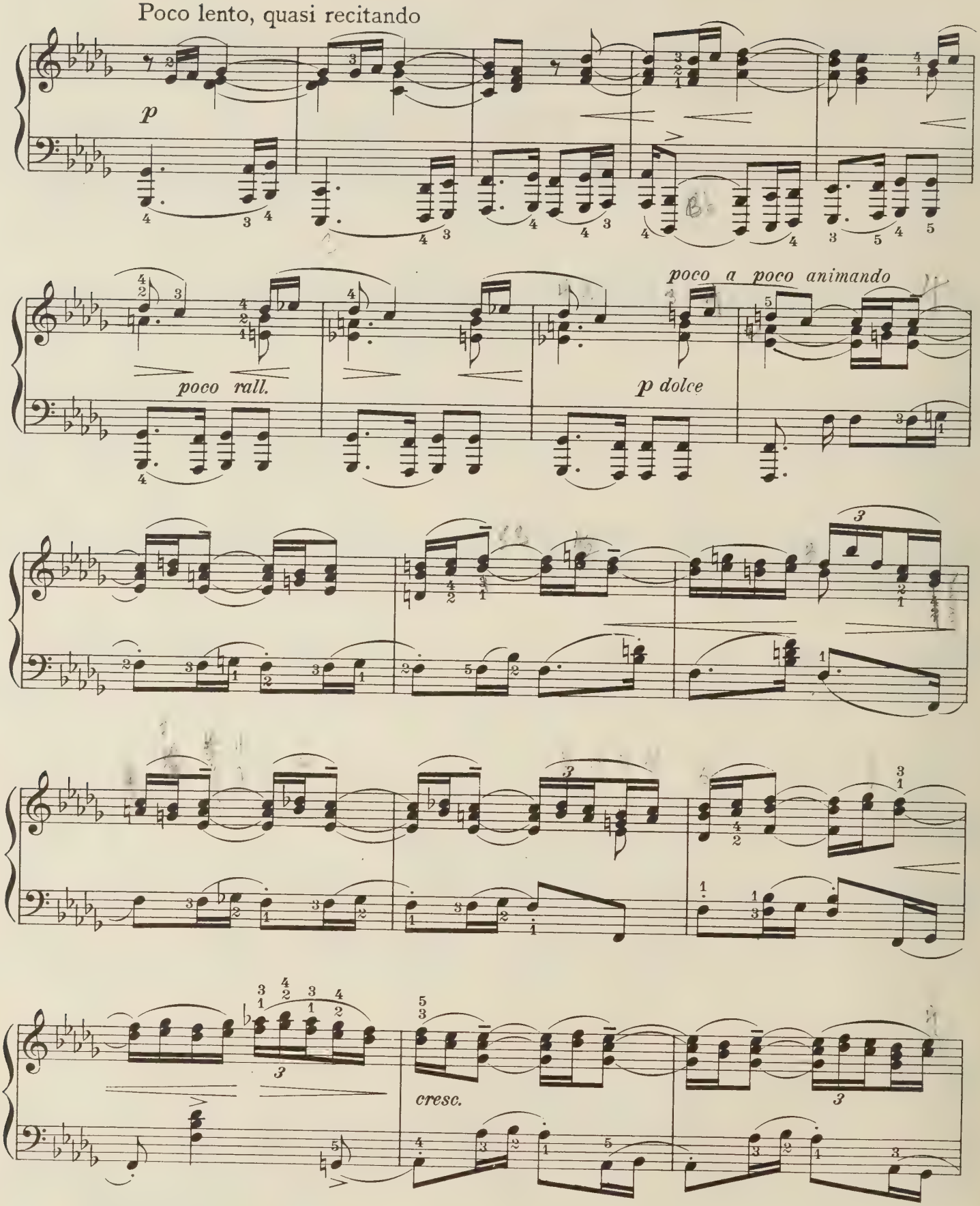
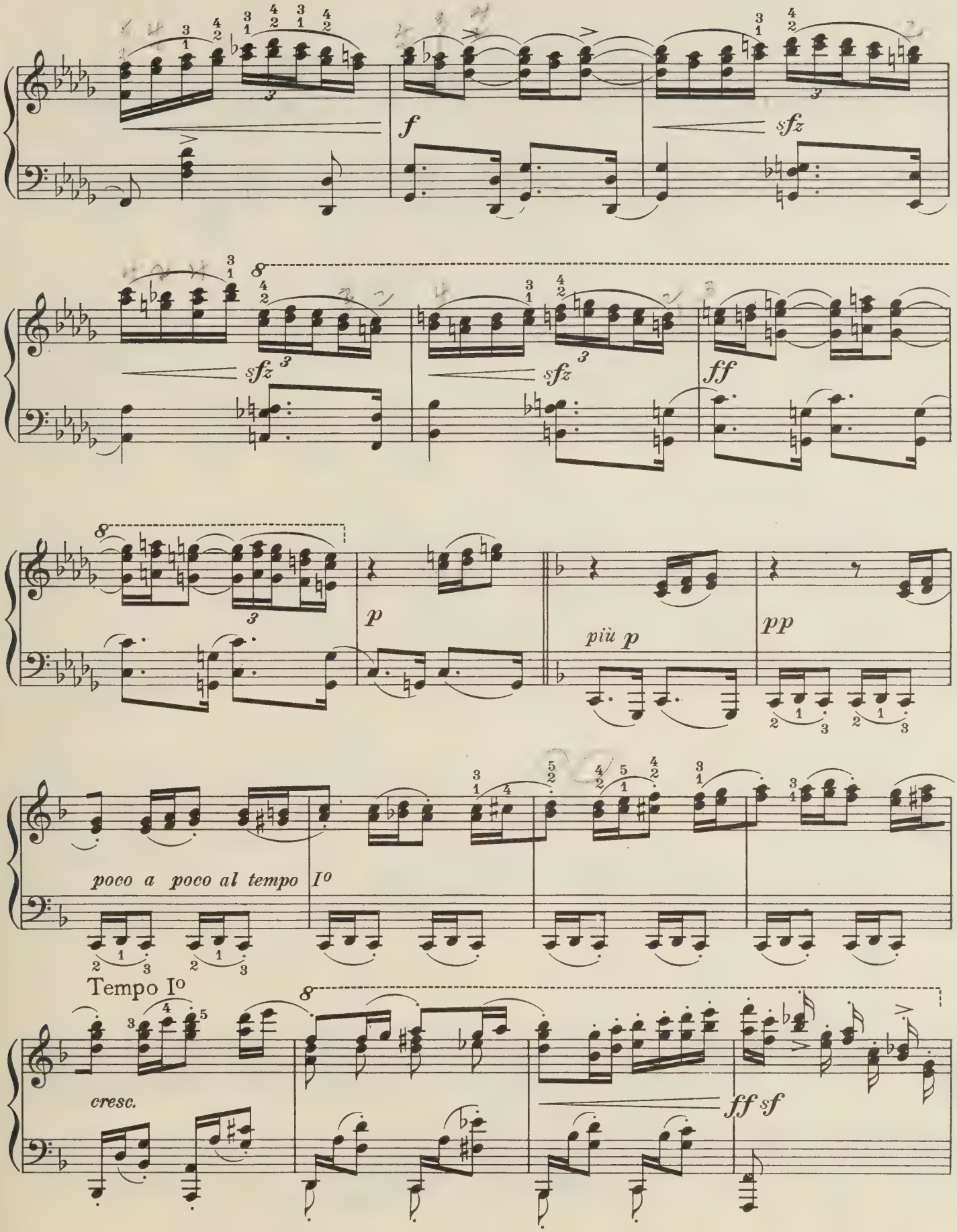
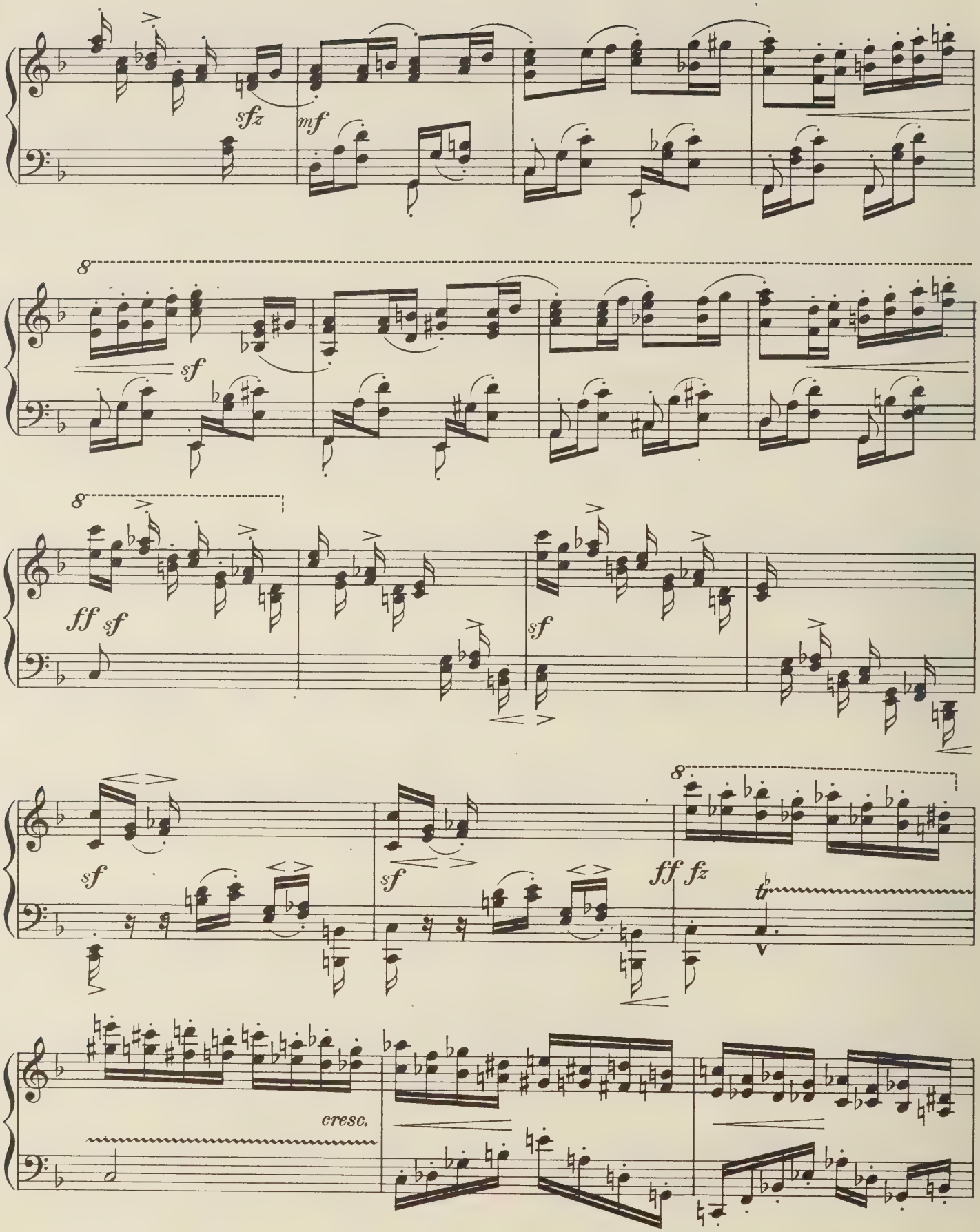
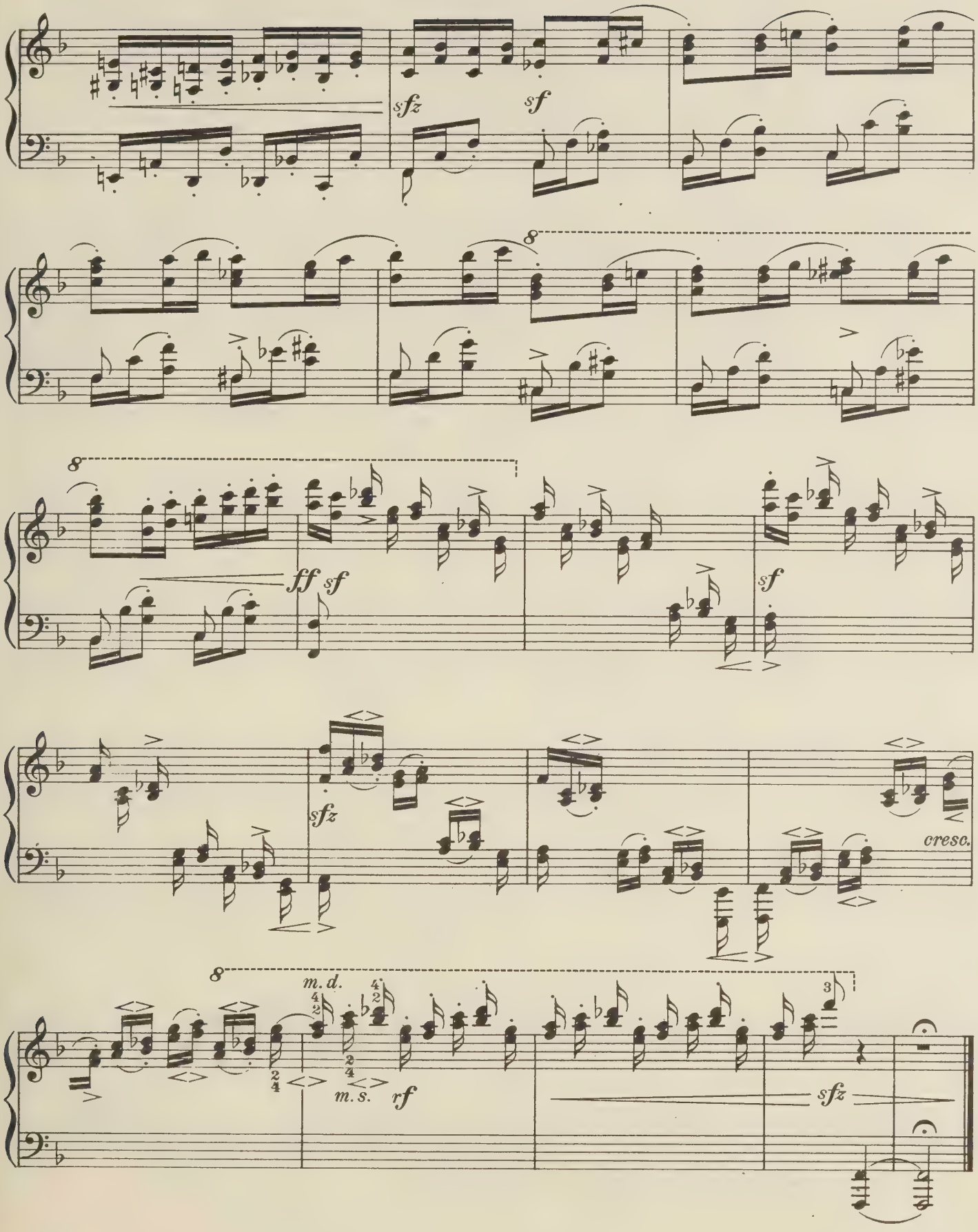

sf
sf
sf
sf
cresc.
tr
sfz
cresc.
f
ff
Ped.
ff
sf dim.


Poco lento, quasi recitando
p
poco rall.
poco a poco animando
p dolce
cresc.


f
sfz
sfz
sfz
ff
p
più p
pp
poco a poco al tempo Io
Tempo Io
cresc.
ff sf


sfz
mf
8
sf
8
ff sf
sf
sf
sf
8
ff fz
tr
cresc.


sfz
sf
8
8
ff
sf
sf
sfz
cresc.
8
m. d.
m. s.
rf
sfz

10

En Bohème

Scène champêtre

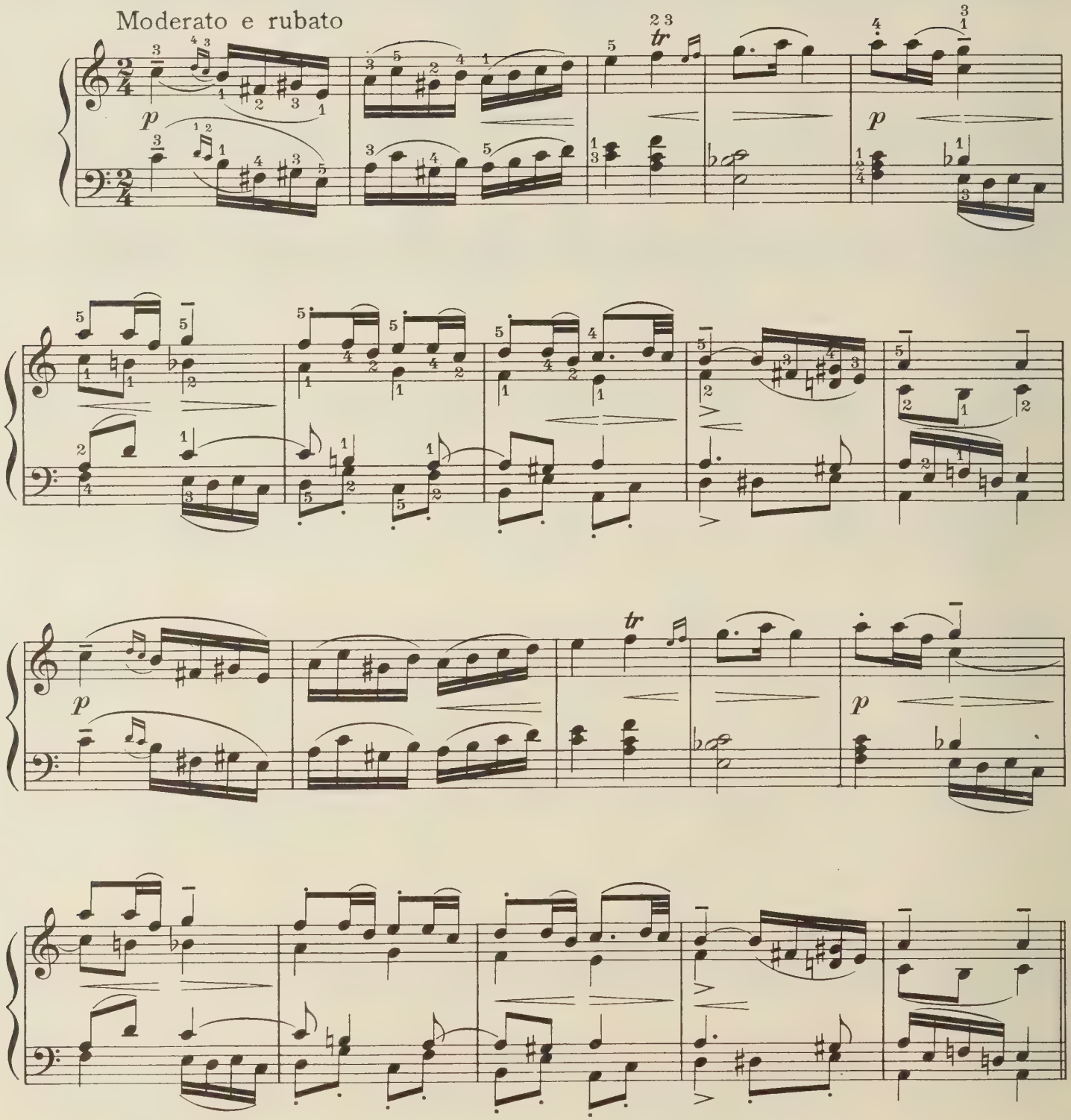
No. 3 from

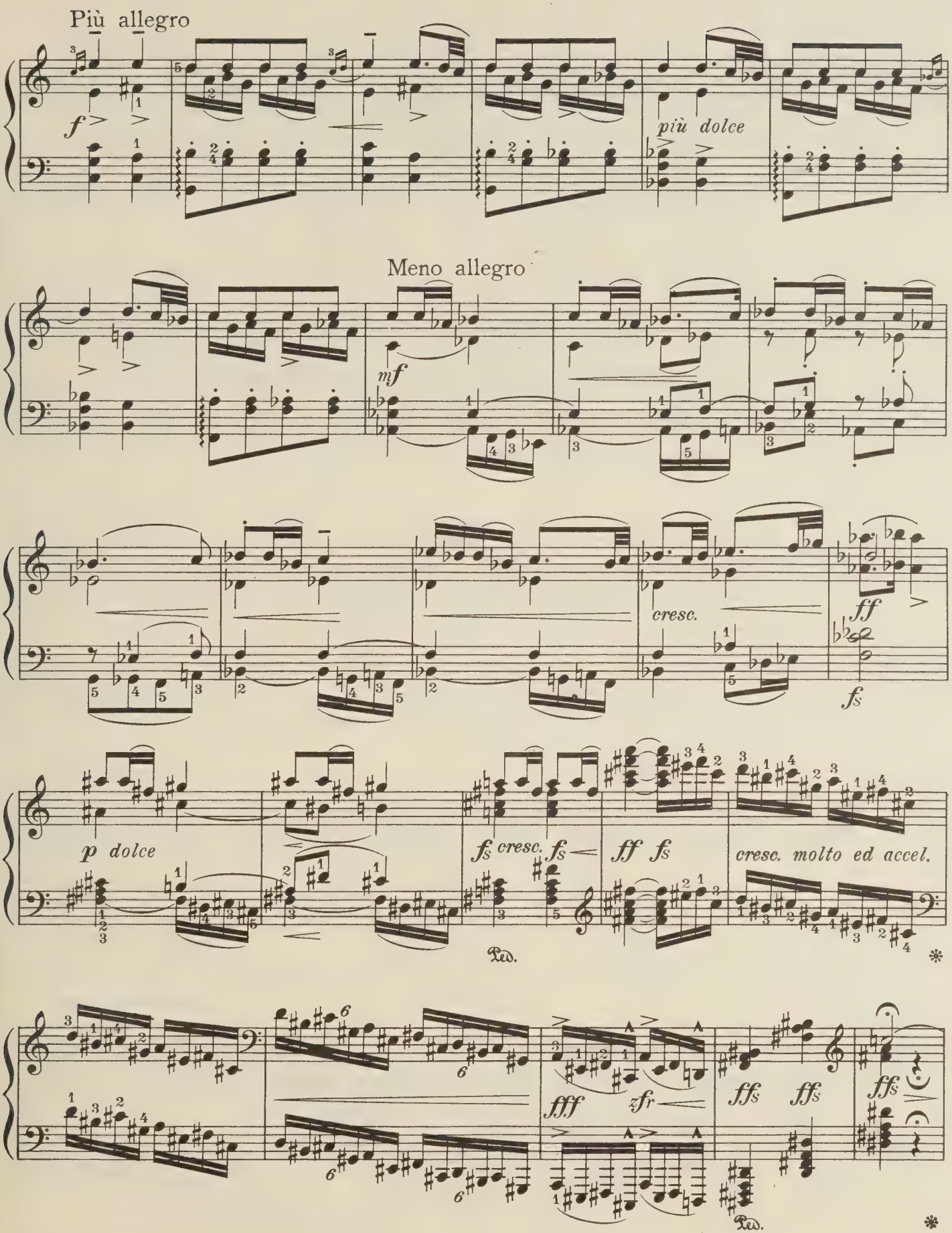
"Rêves"

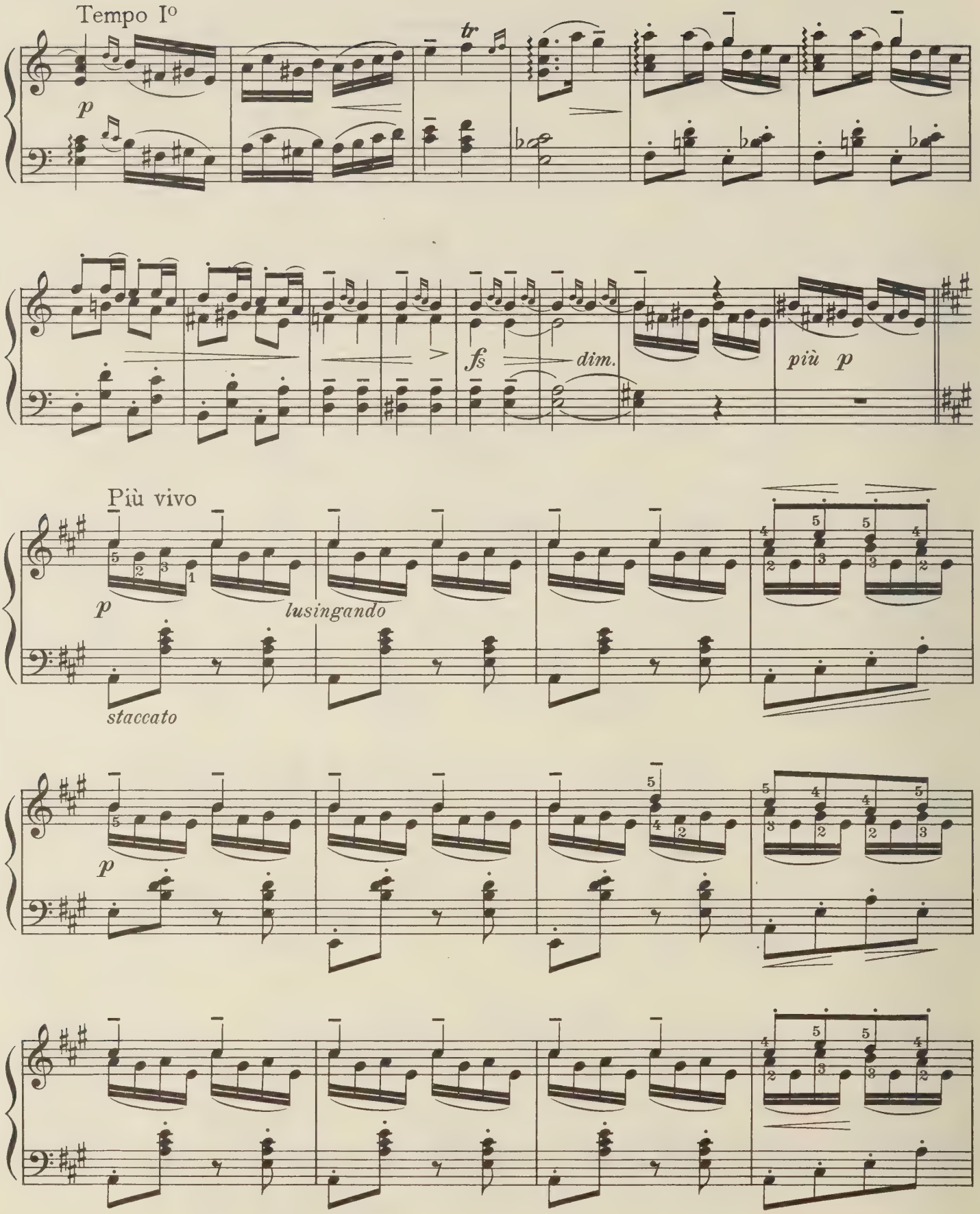
(Composed in 1874)

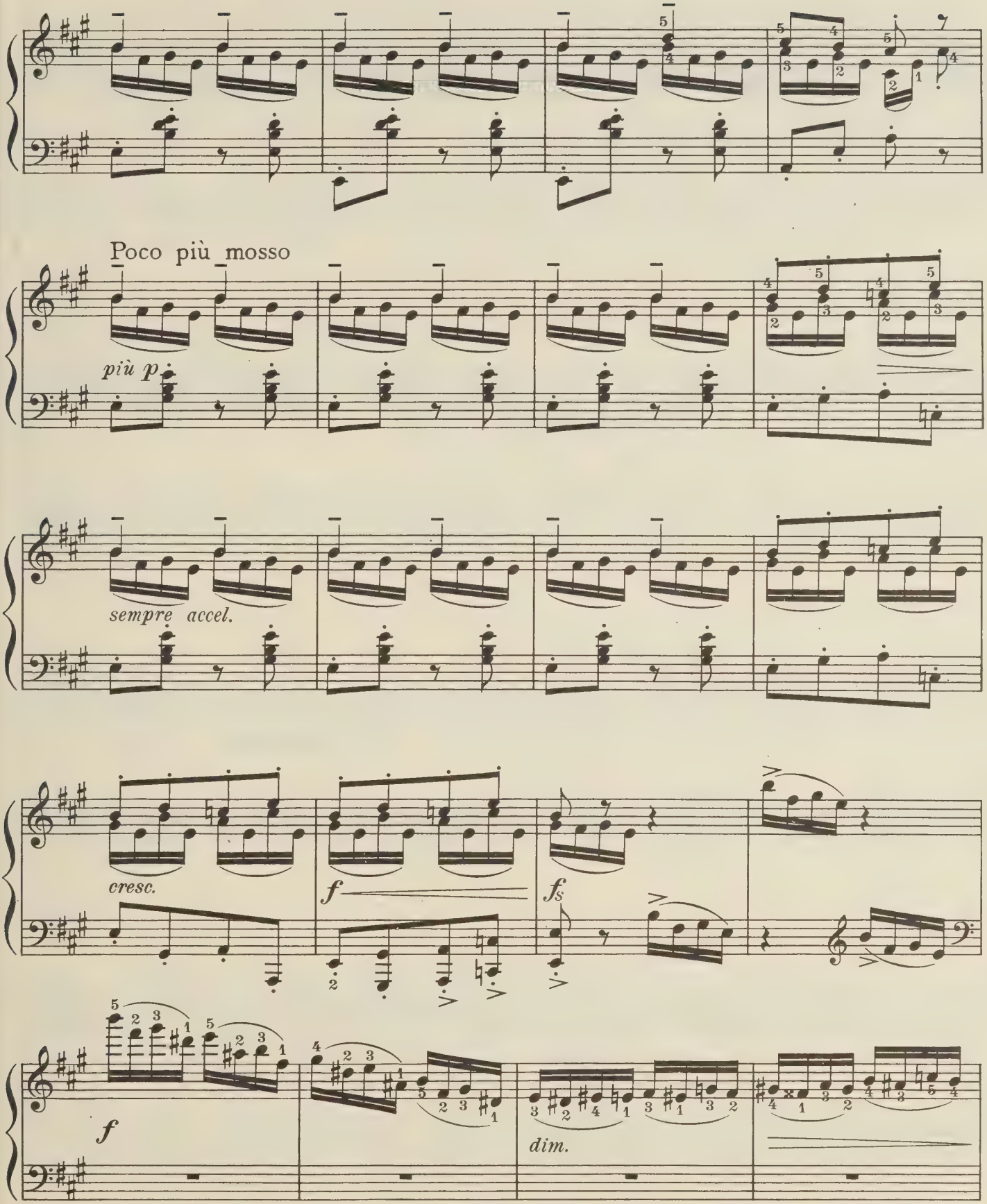
Edited and fingered by
Ladislav Urban

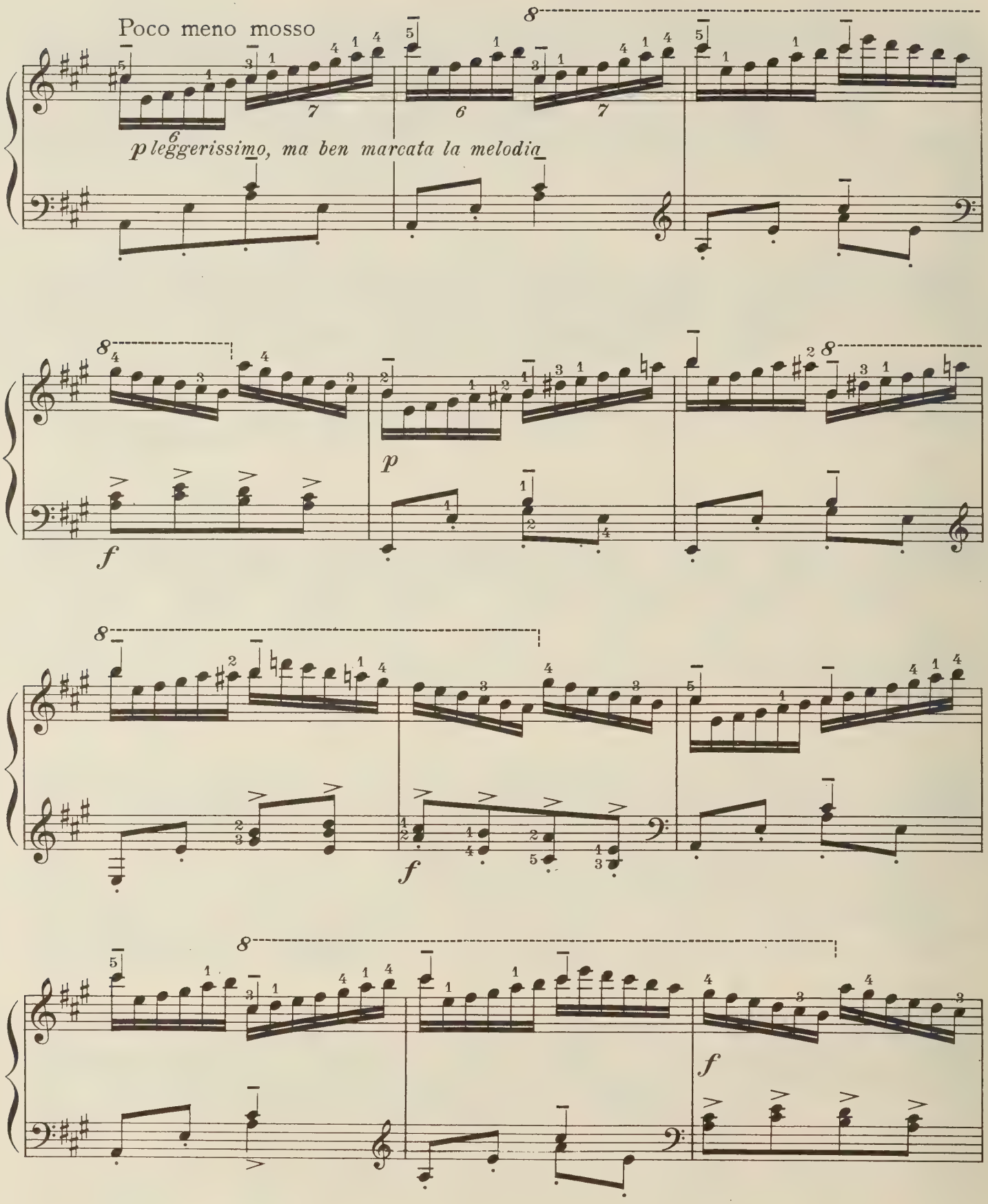
Bedřich Smetana

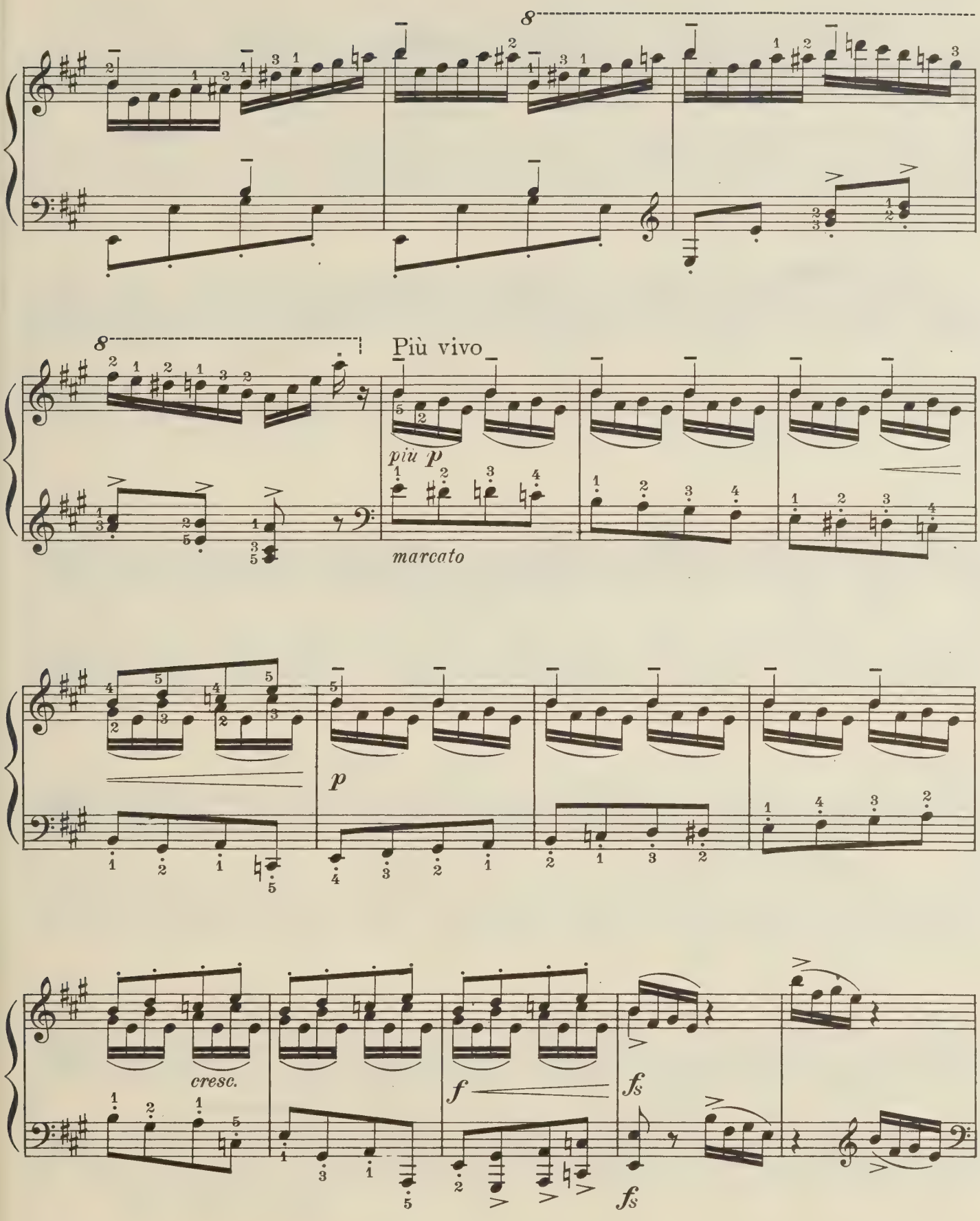


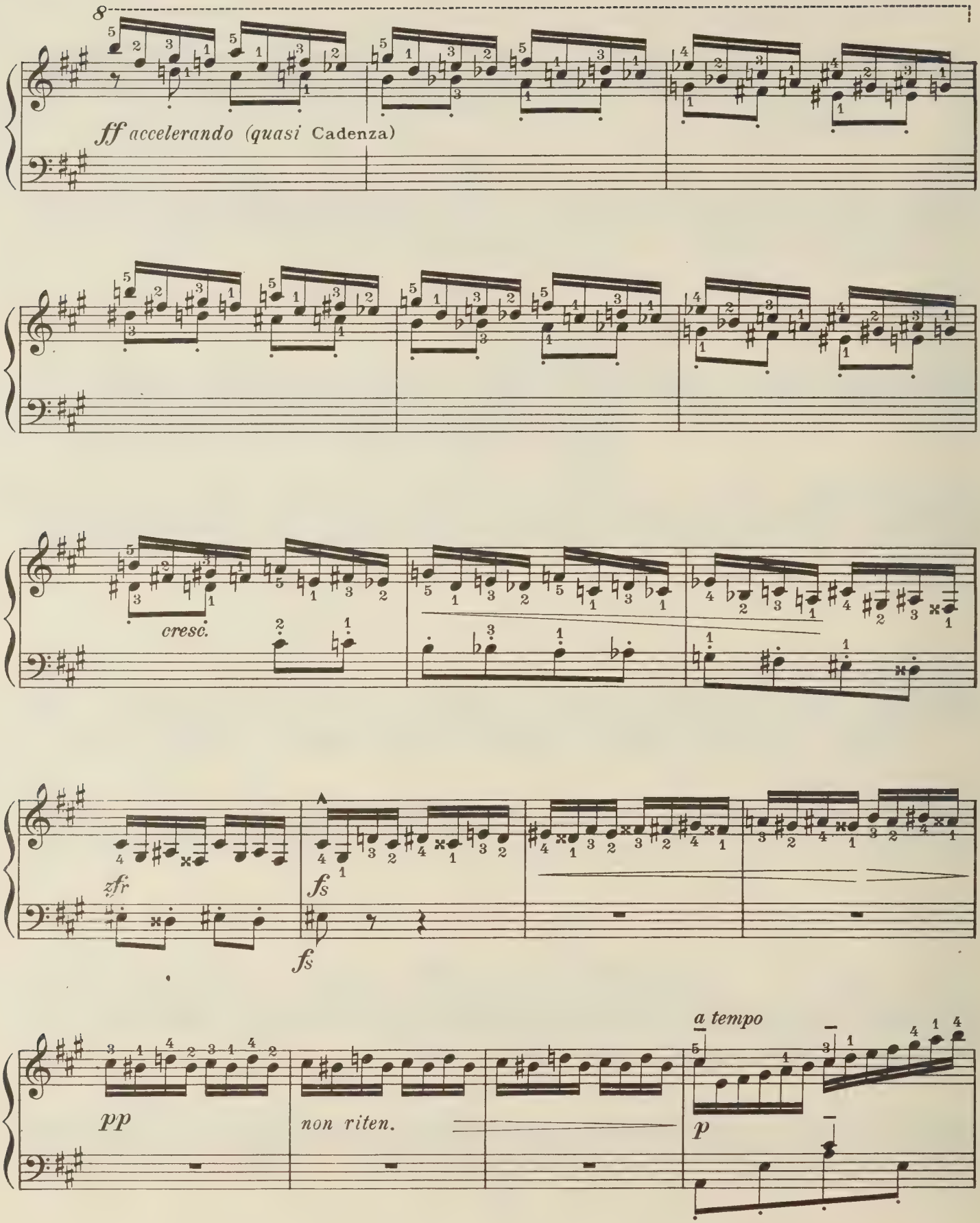

Più allegro
f
più dolce
Meno allegro
mf
cresc.
ff
fs
p dolce
fs cresc. fs
ff fs
cresc. molto ed accel.
Ped.
fff
zfr
ffs
ffs
ffs
Ped.

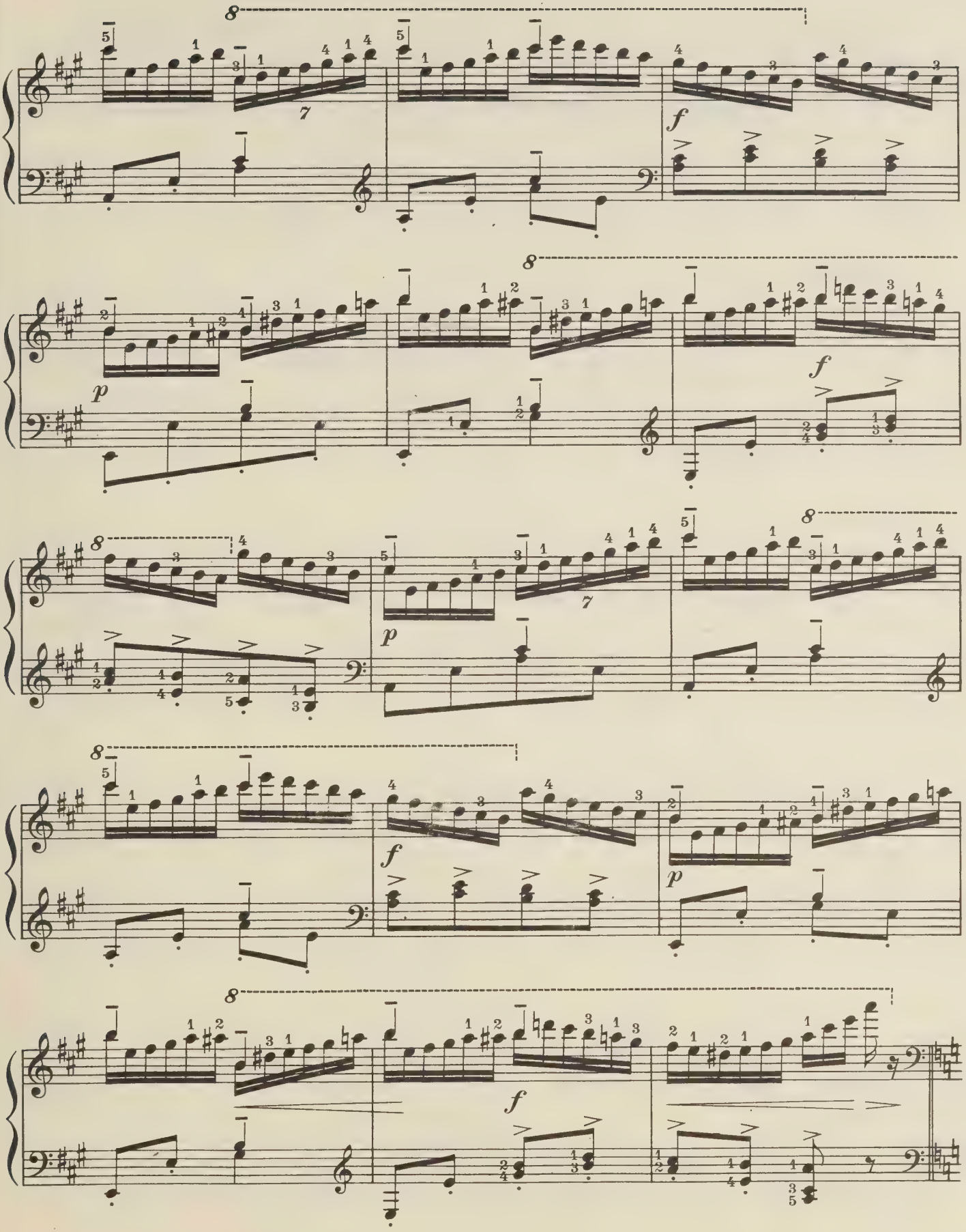

Tempo Io
p
tr
fs
dim.
più p
Più vivo
p
lusingando
staccato
p

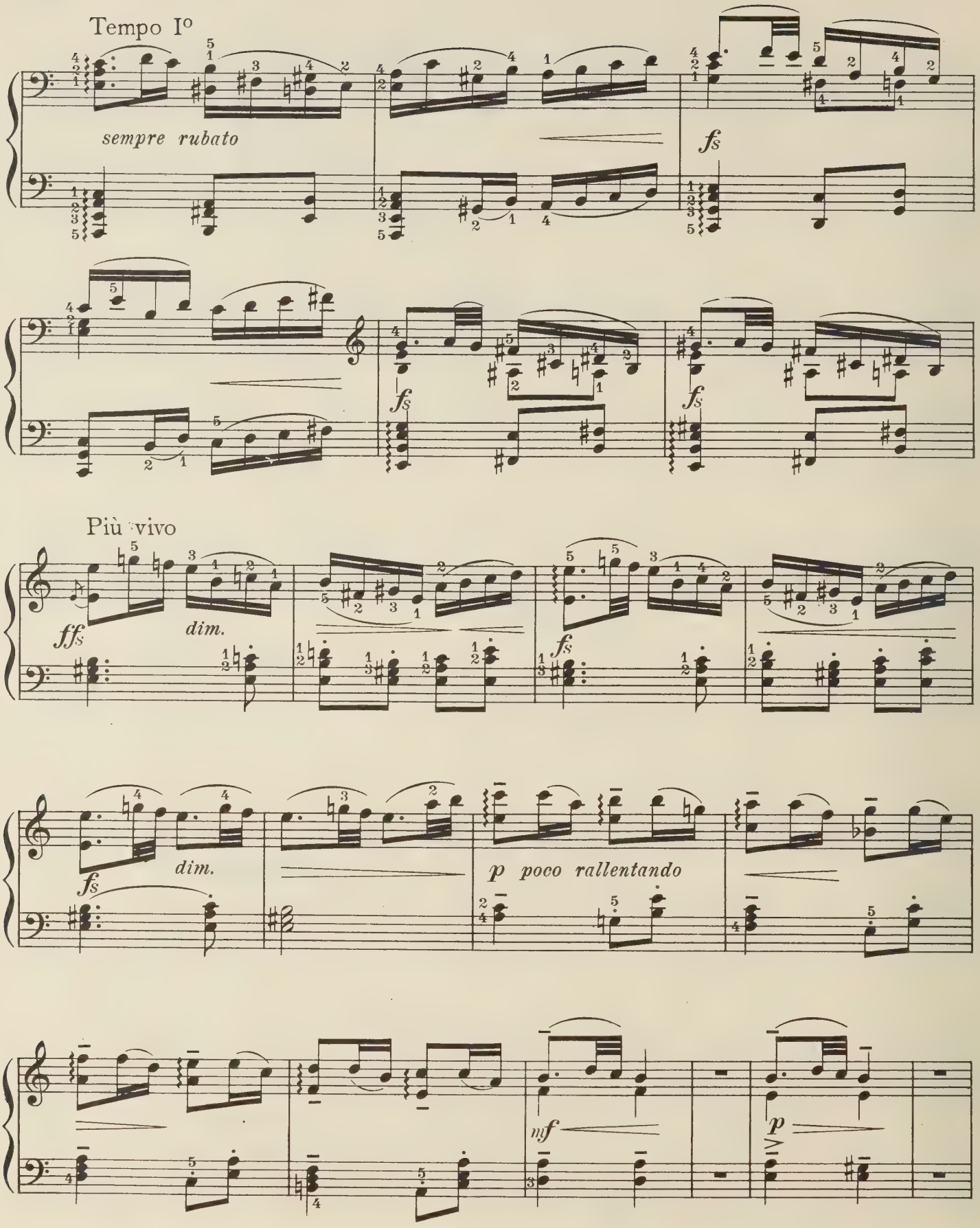

Poco più mosso
più p
sempre accel.
cresc.
f
fs
f
dim.

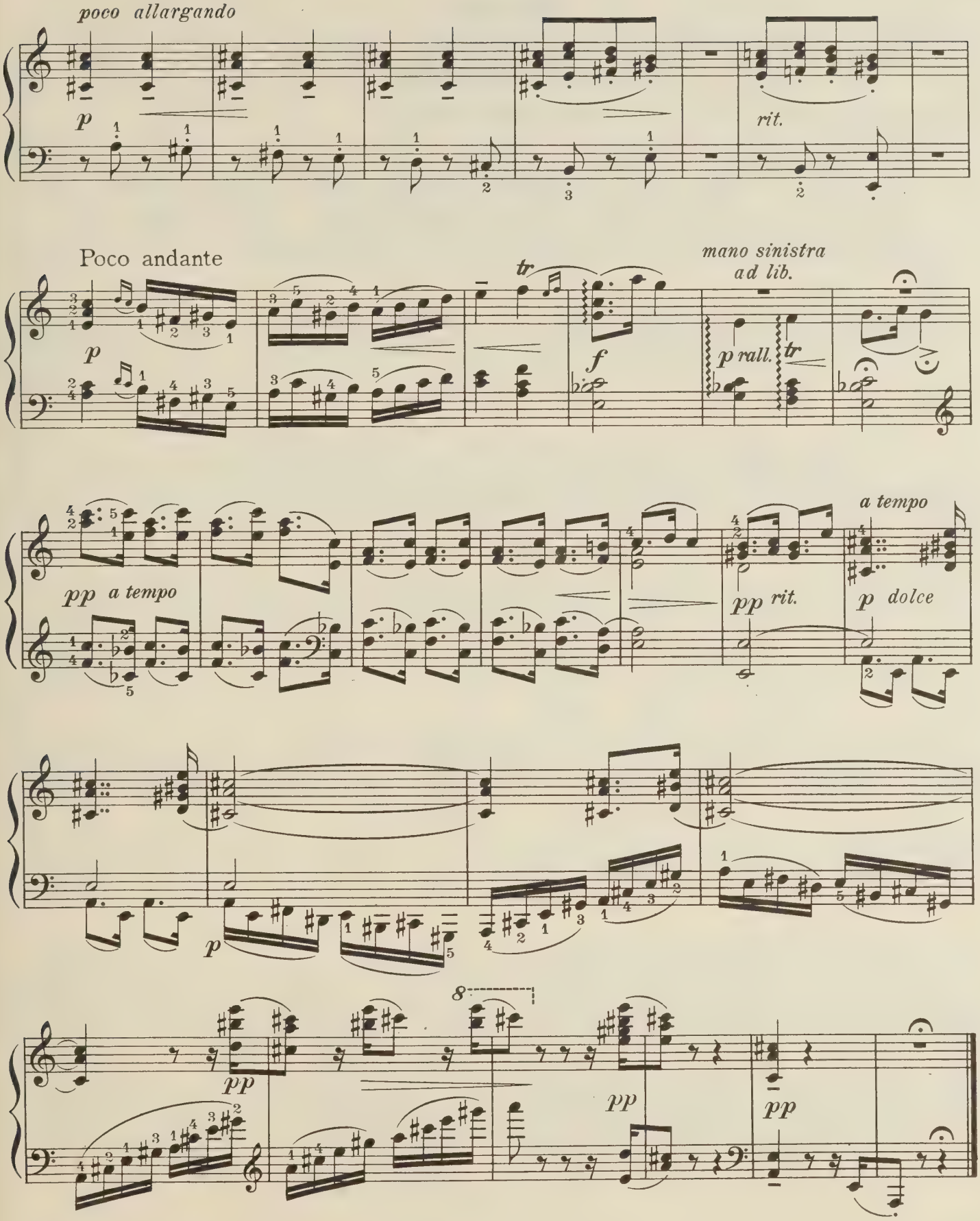

Poco meno mosso
p leggerissimo, ma ben marcata la melodia
f
p
f
f


8
8
Più vivo
più p
marcato
p
cresc.
f
fs
fs


8
ff accelerando (quasi Cadenza)
cresc.
zfr
fs
fs
a tempo
pp
non riten.
p


8
f
8
p
f
8
8
p
8
f
p
8
8
f


Tempo I°
sempre rubato
fs
fs
fs
Più vivo
ffs
dim.
fs
fs
dim.
p poco rallentando
mf
p


poco allargando
p
rit.
Poco andante
p
tr
f
mano sinistra
ad lib.
p rall.
tr
pp a tempo
pp rit.
a tempo
p dolce
p
8
pp
pp
pp

11
Hulan

No. 7 from

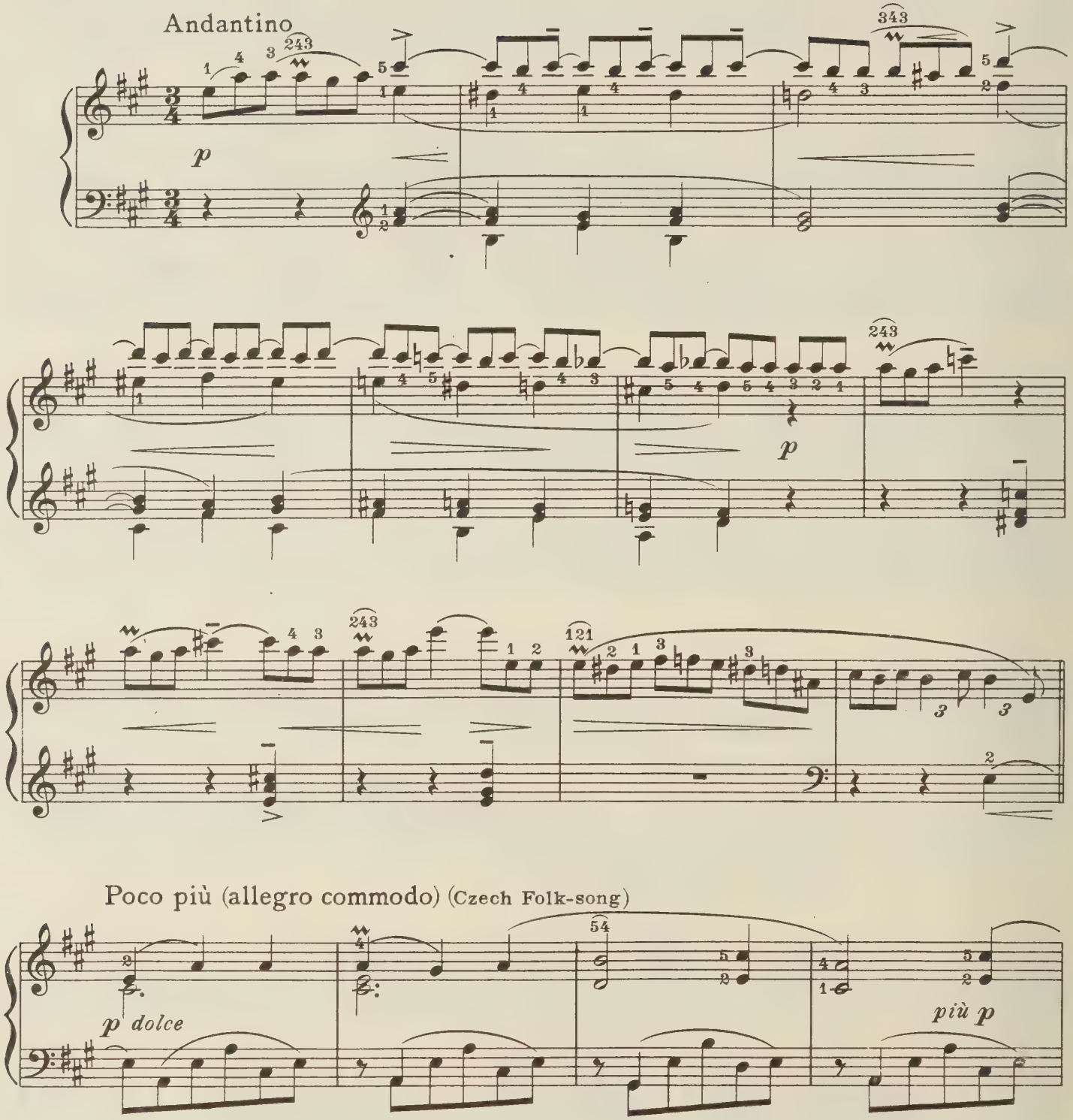
"Bohemian Dances"

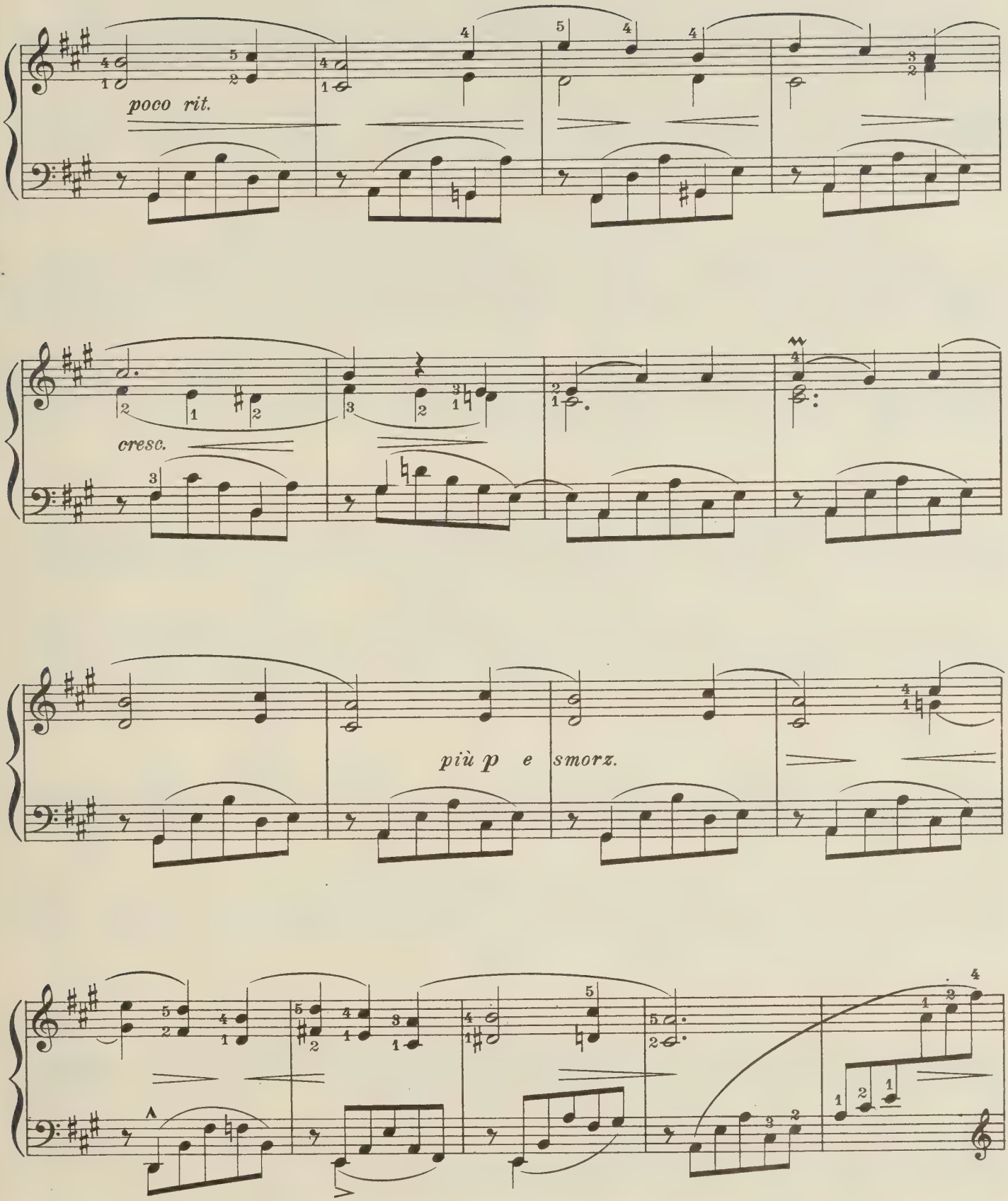
(Composed in 1879)

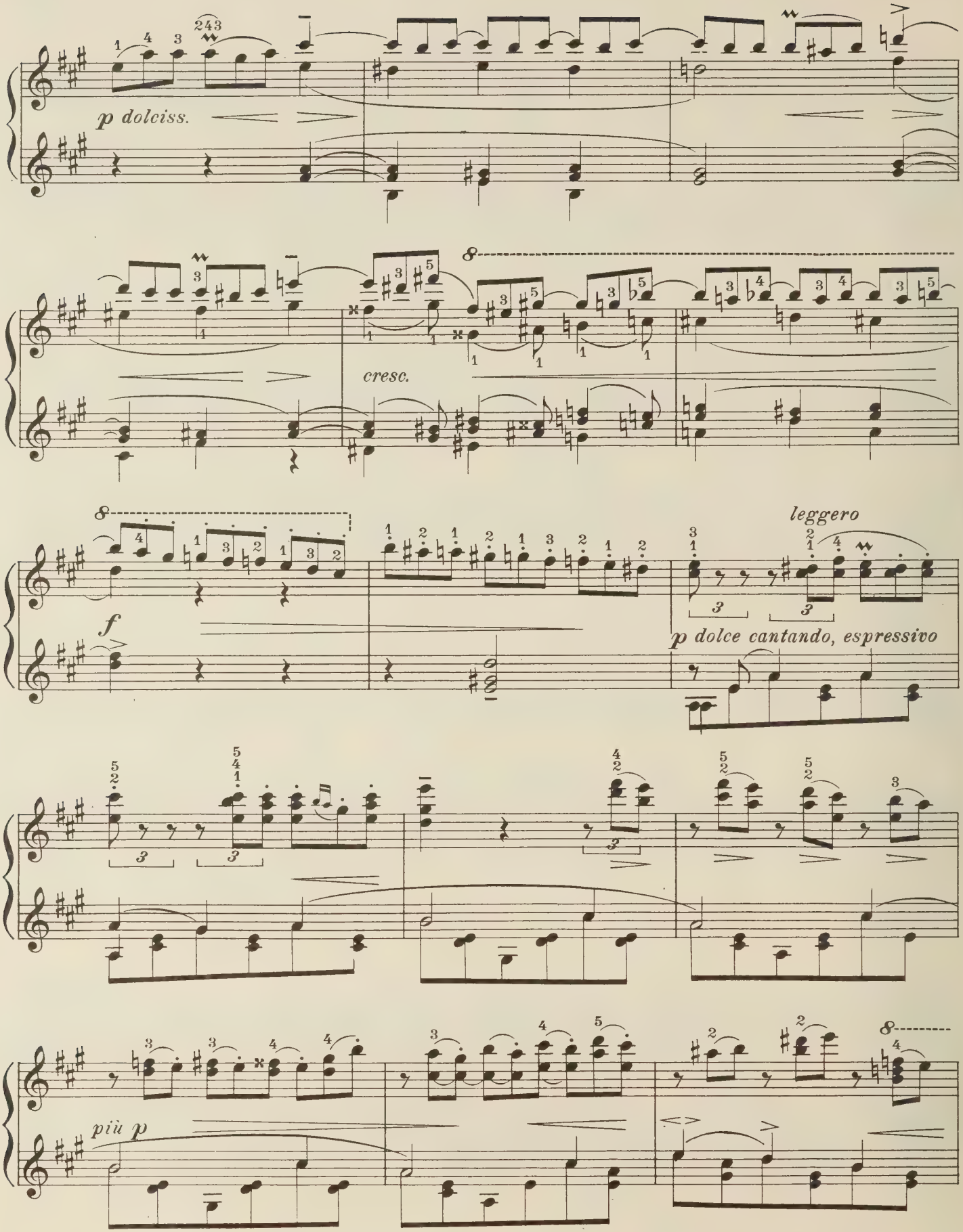
Edited and fingered by
Ladislav Urban

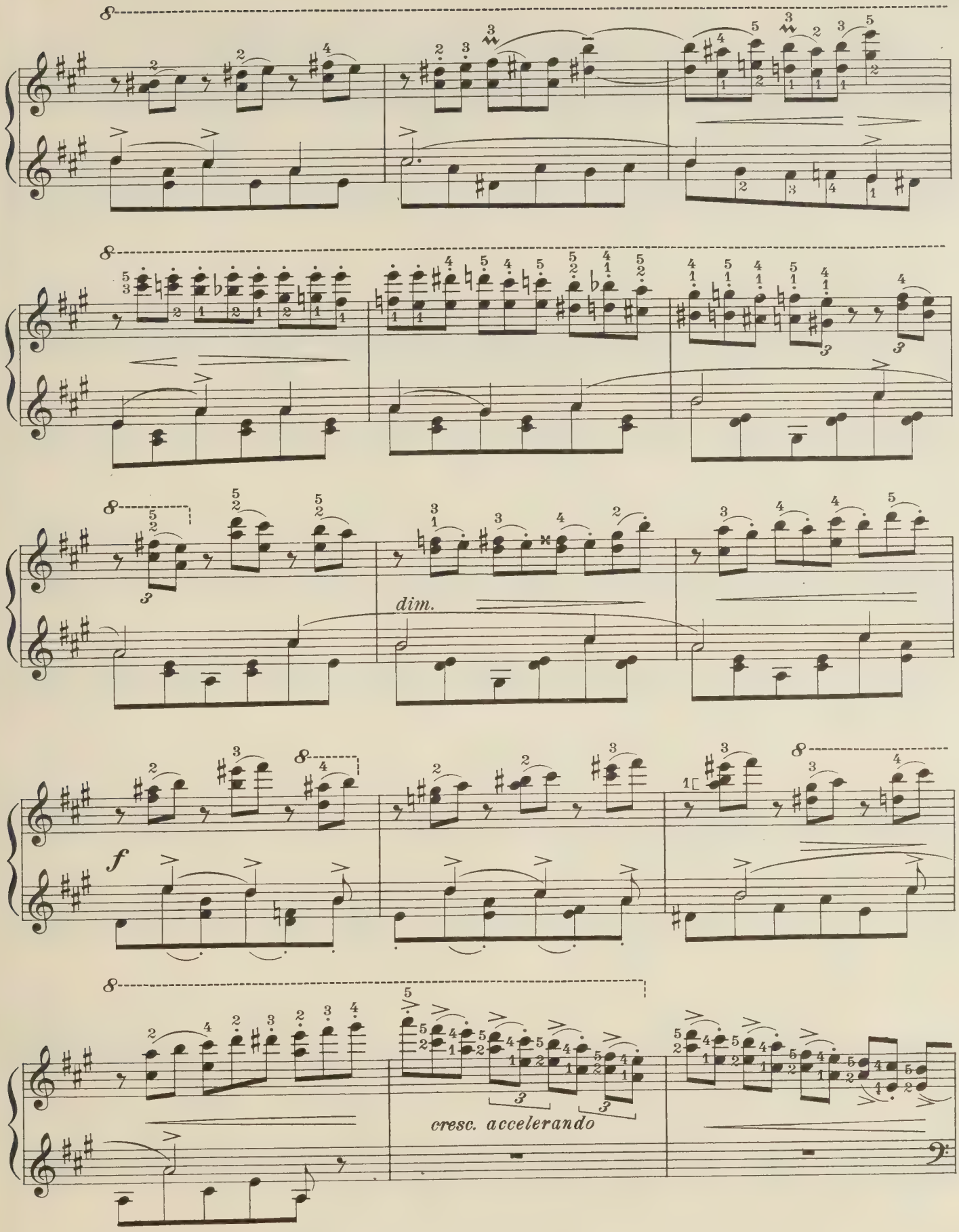
Bedřich Smetana

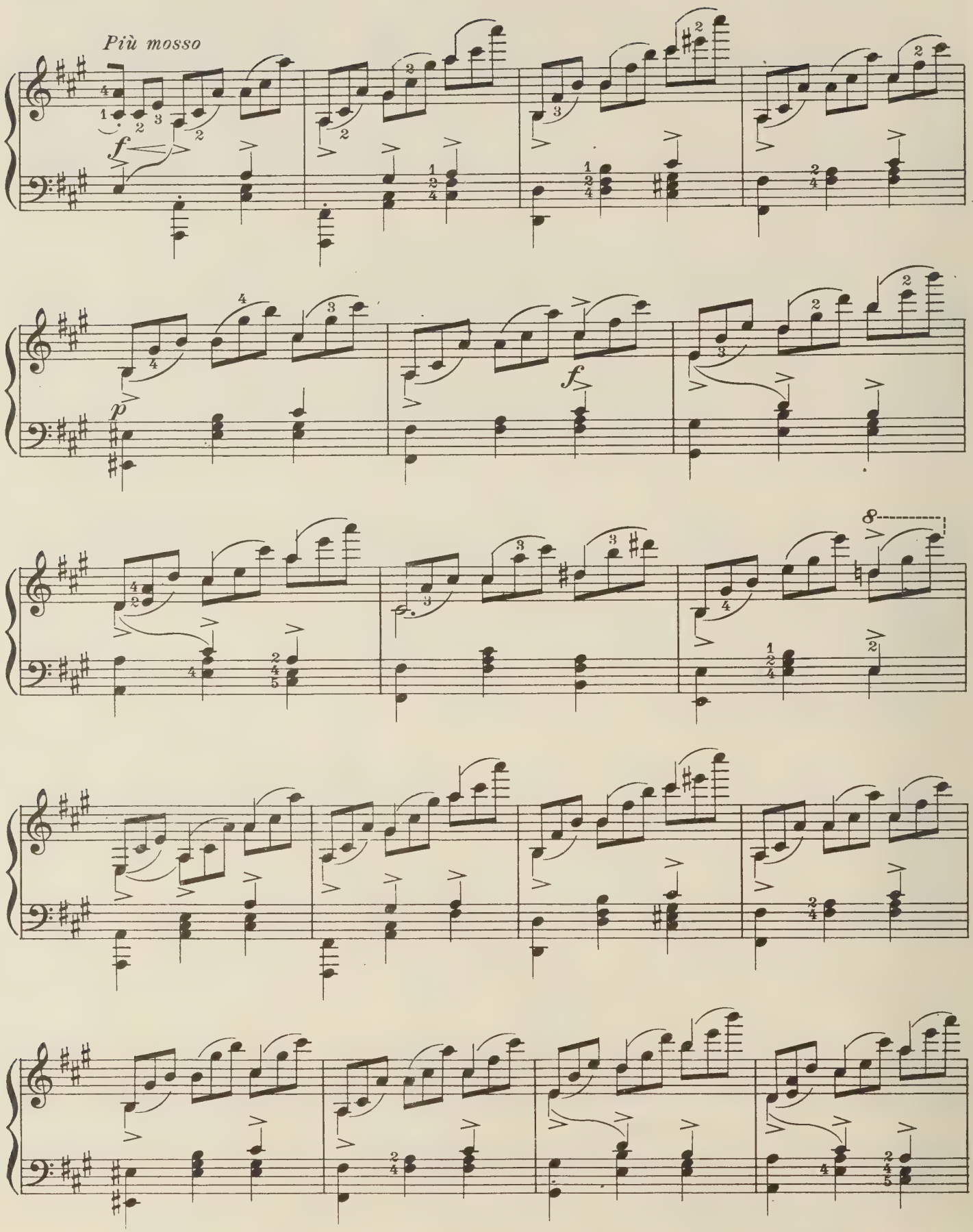
Andantino

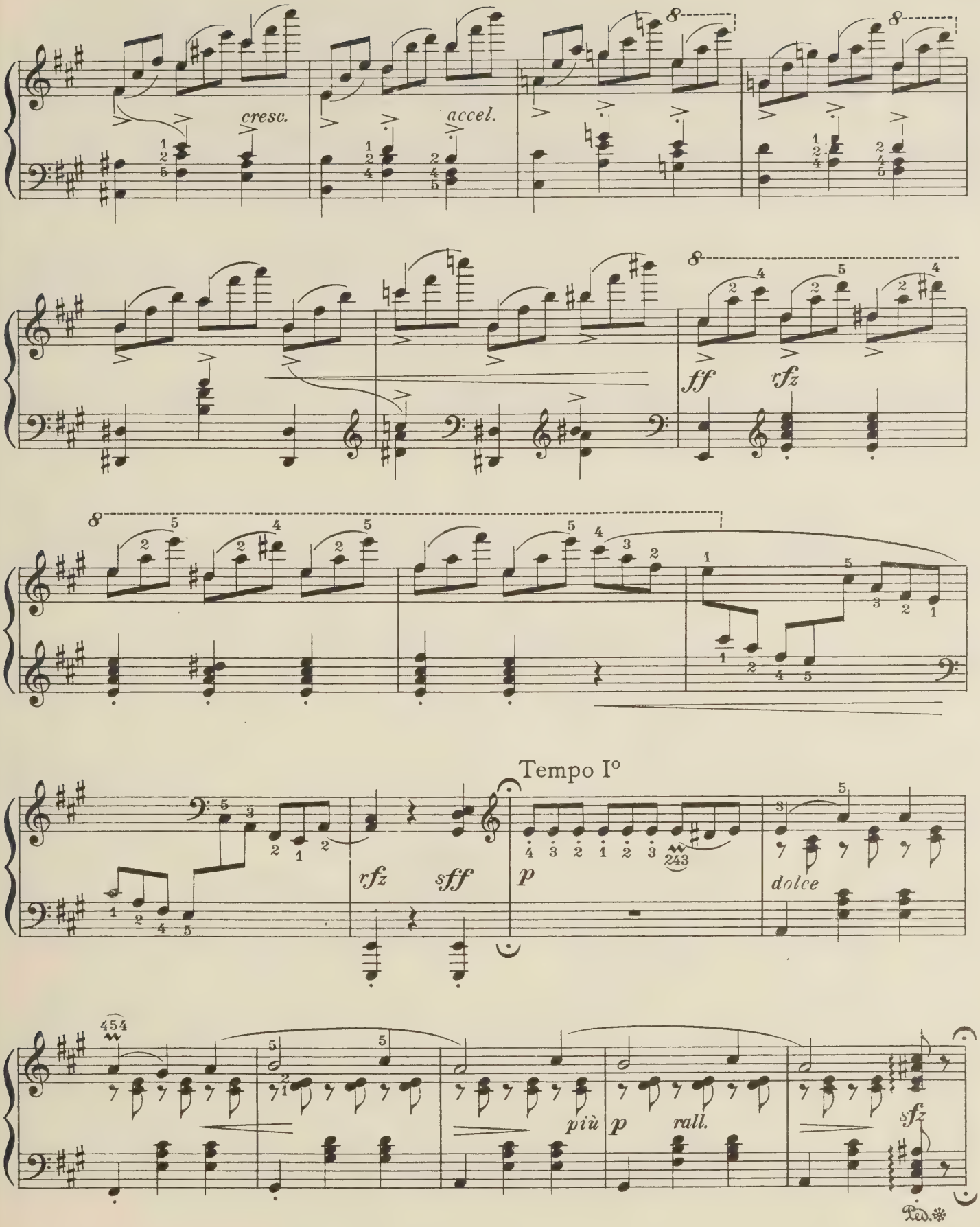


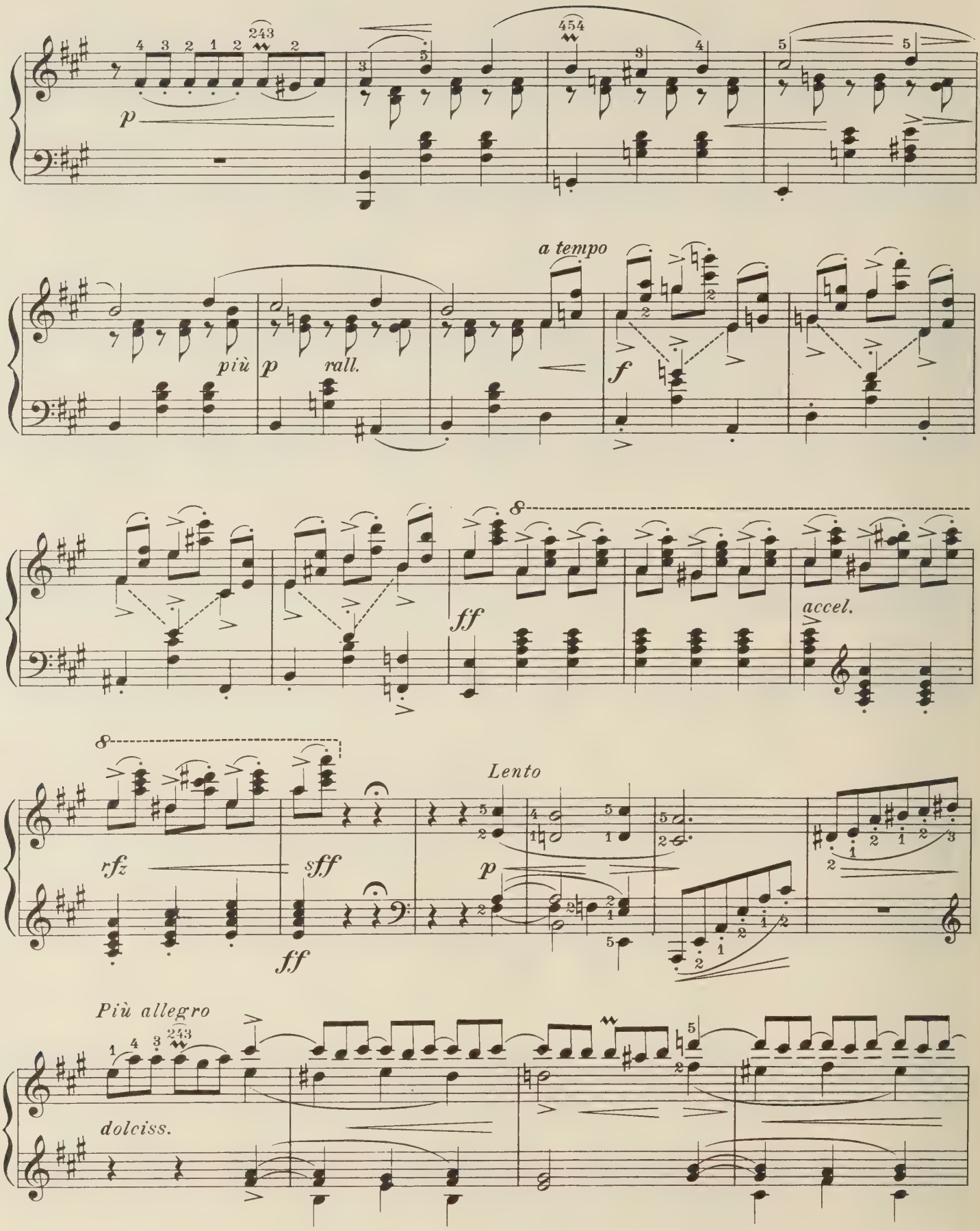

poco rit.
cresc.
più p e smorz.

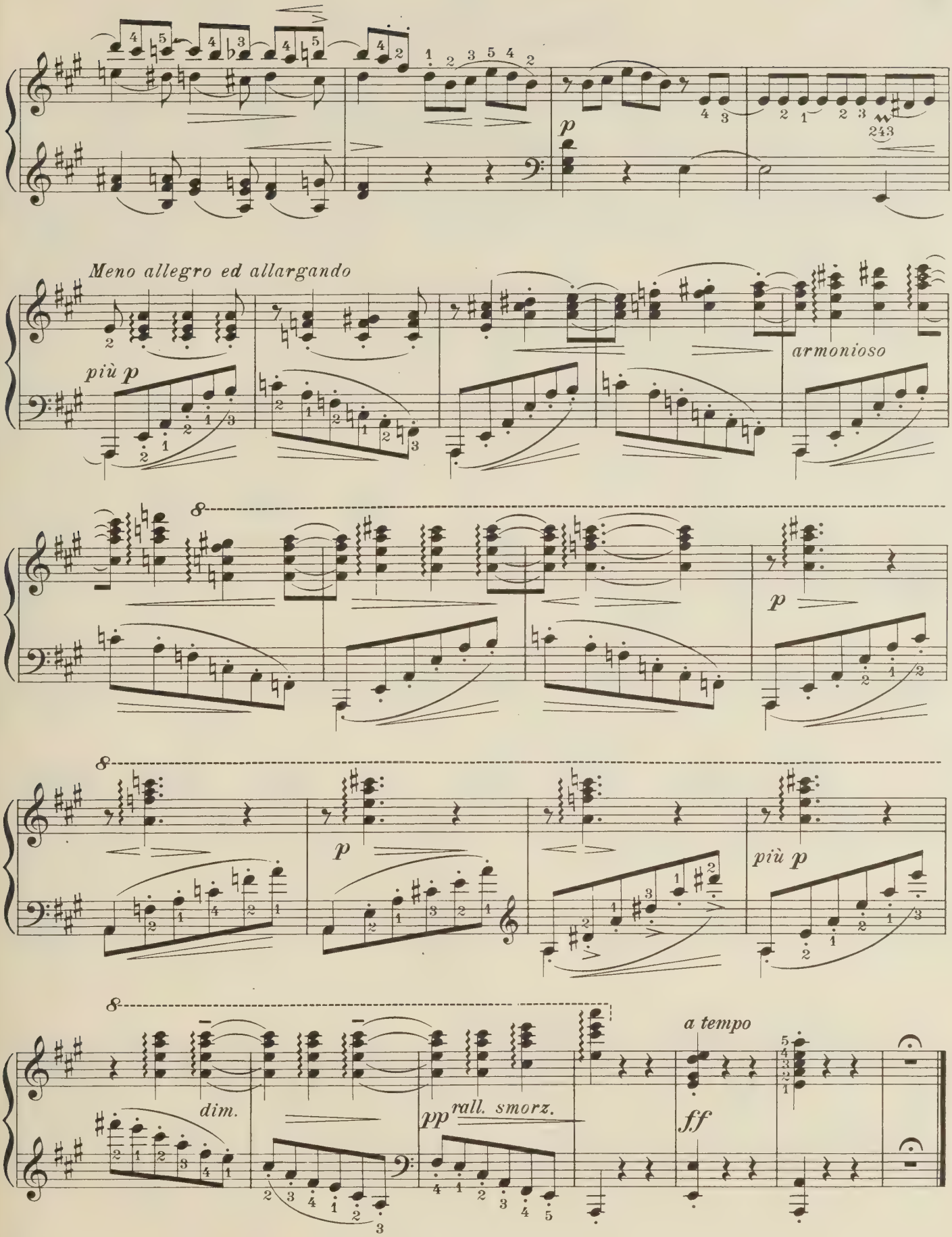

p dolciss.
cresc.
leggero
p dolce cantando, espressivo
f
più p


dim.
f
cresc. accelerando


Più mosso
f
p
f
8


cresc.
accel.
ff
rfz
Tempo Io
rfz
sff
p
dolce
più
p
rall.
sfz
Ped.


p
più p rall.
a tempo
f
ff
accel.
rfz
sff
ff
Lento
p
Più allegro
dolciss.


p
Meno allegro ed allargando
più p
armonioso
p
p
più p
dim.
pp
rall. smorz.
a tempo
ff

12
Peasant Festival
La Fête des paysans bohémiens

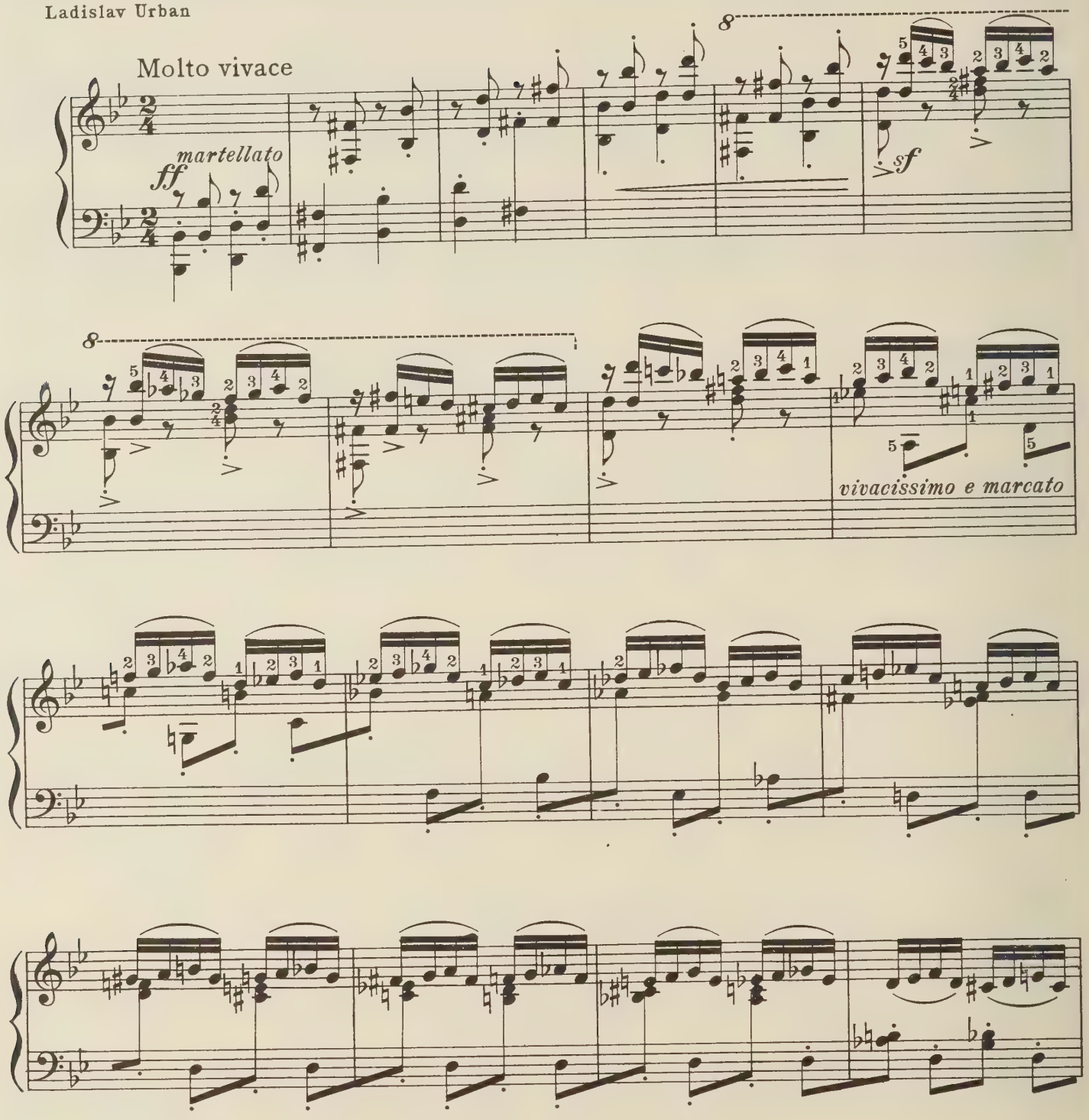
No. 6 from

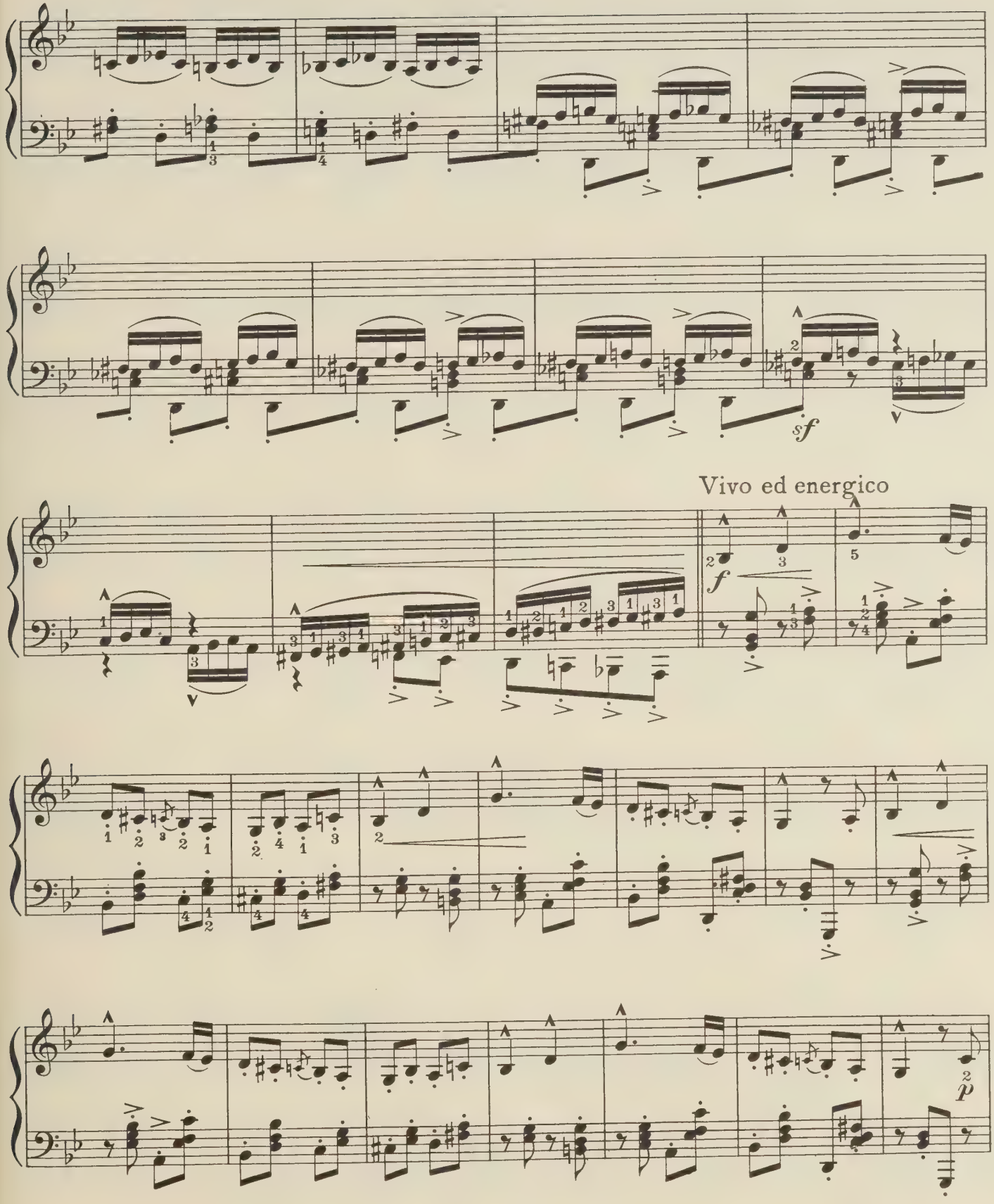
"Rêves"

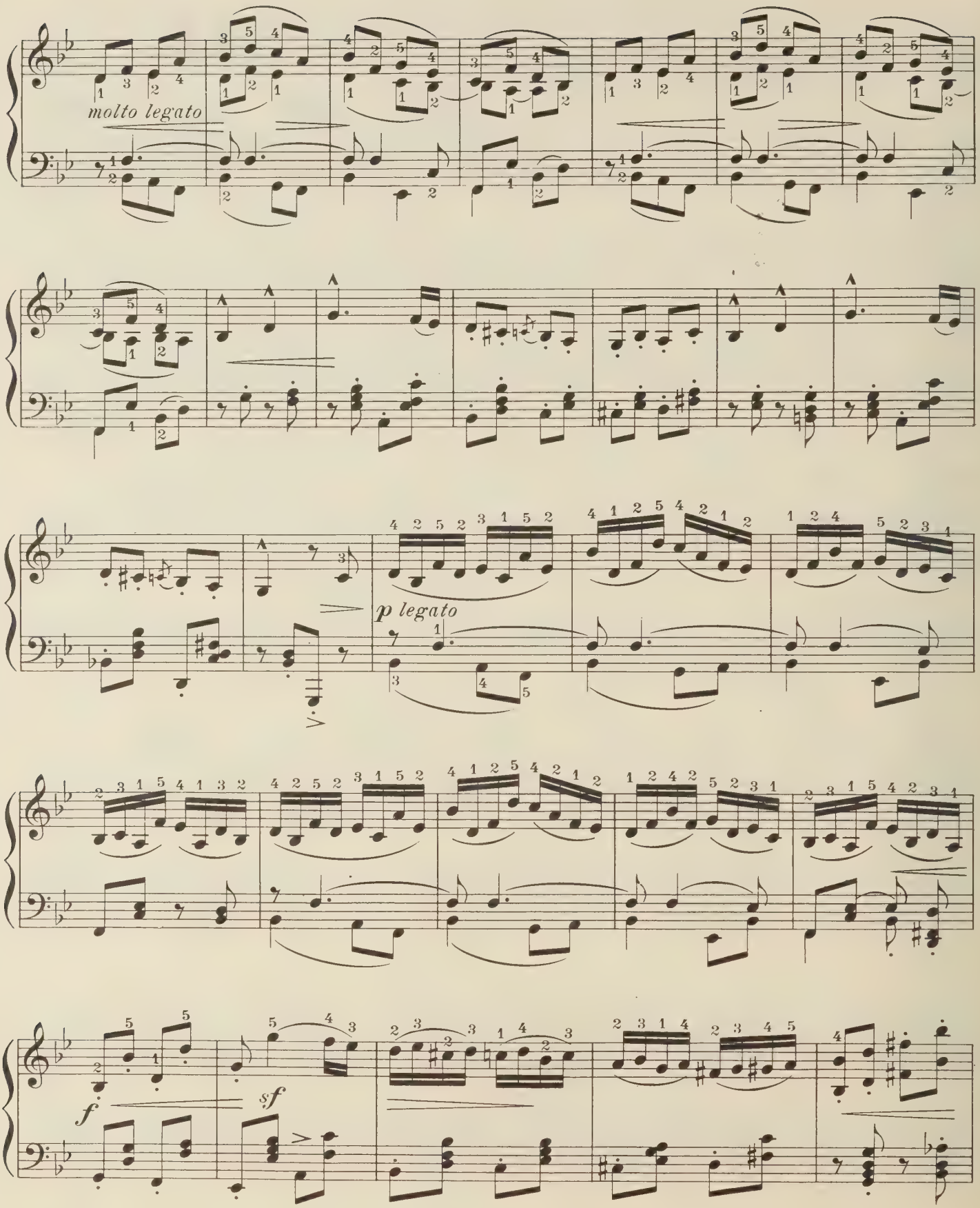
(Composed in 1875)

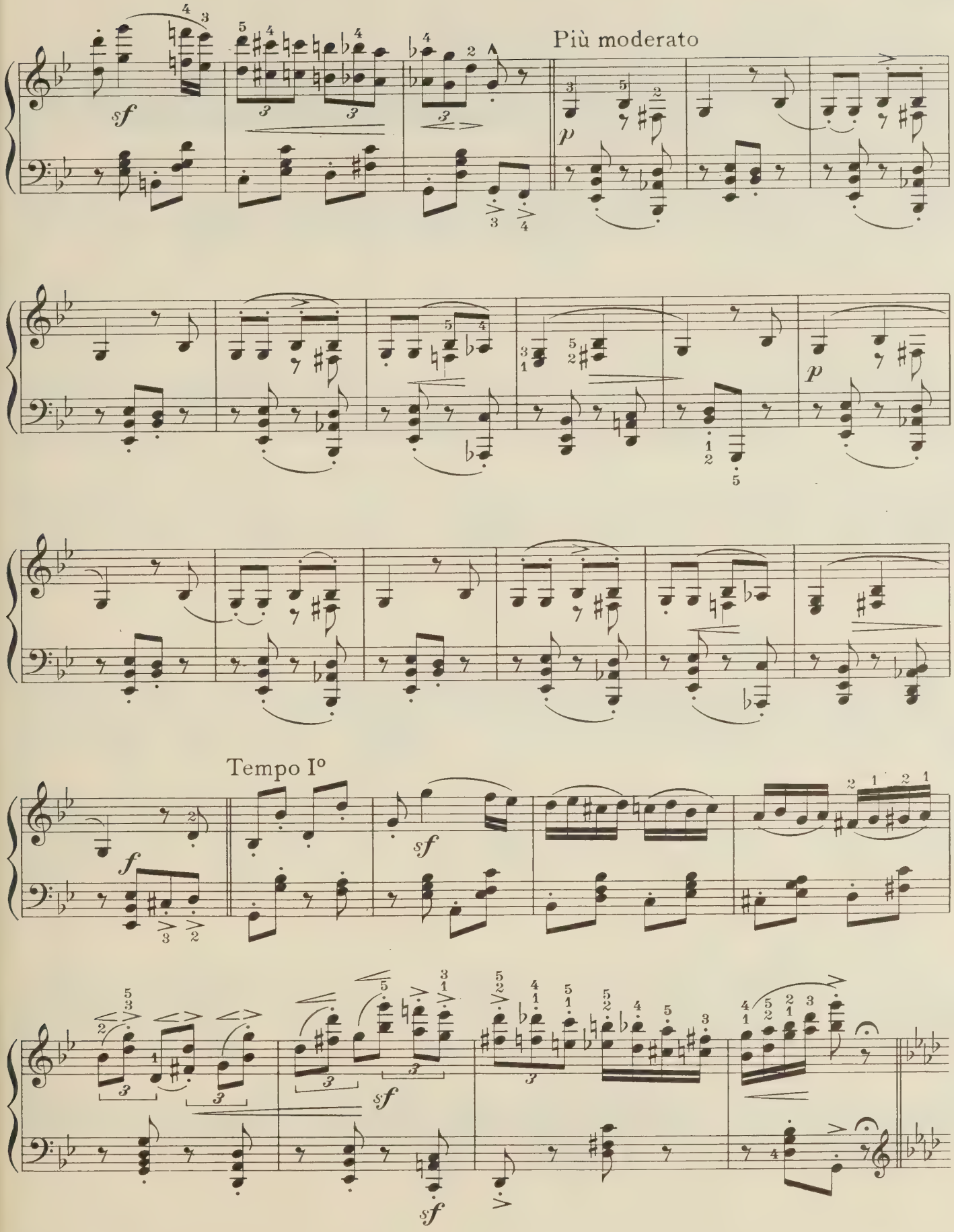
Edited and fingered by
Ladislav Urban

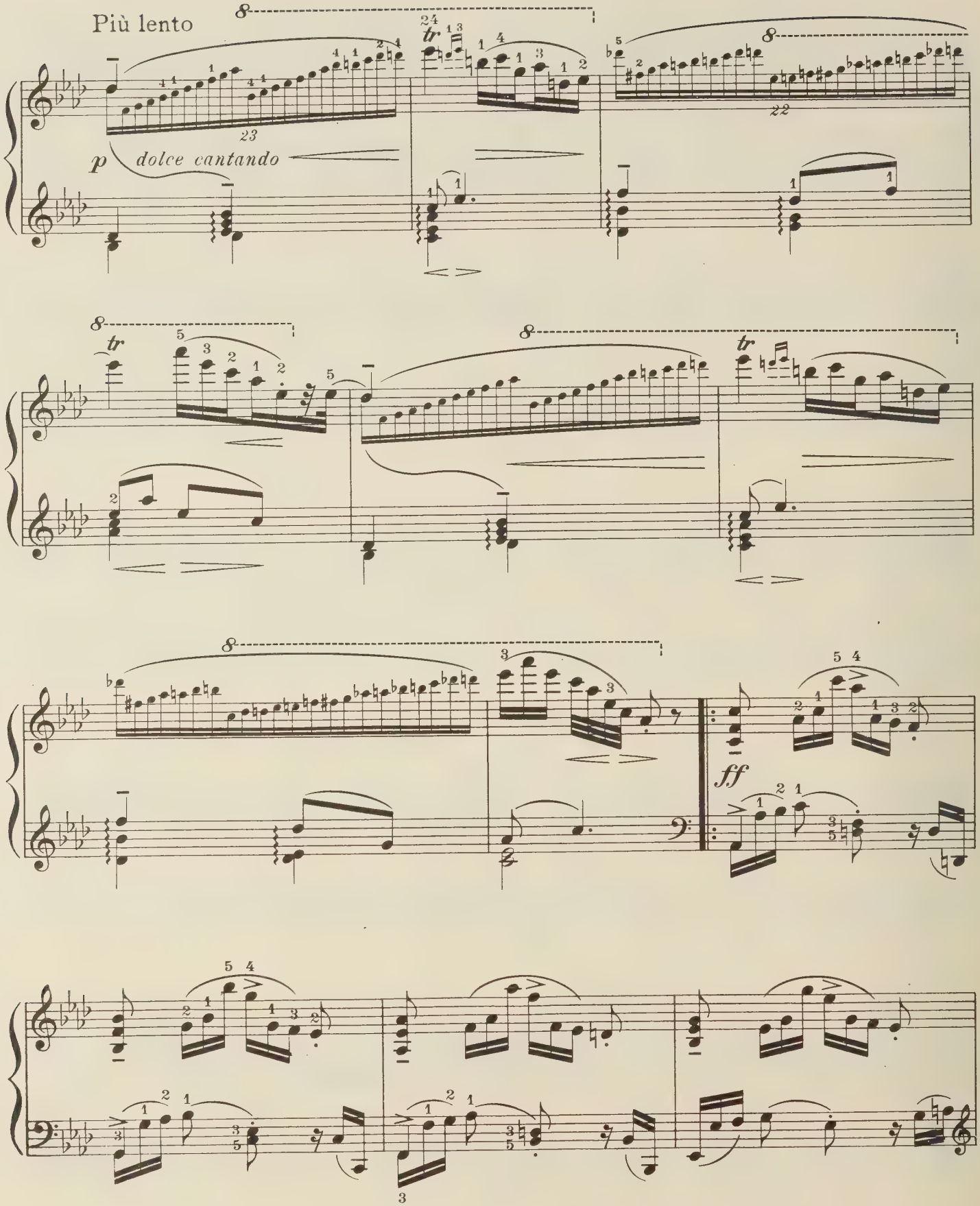
Bedřich Smetana

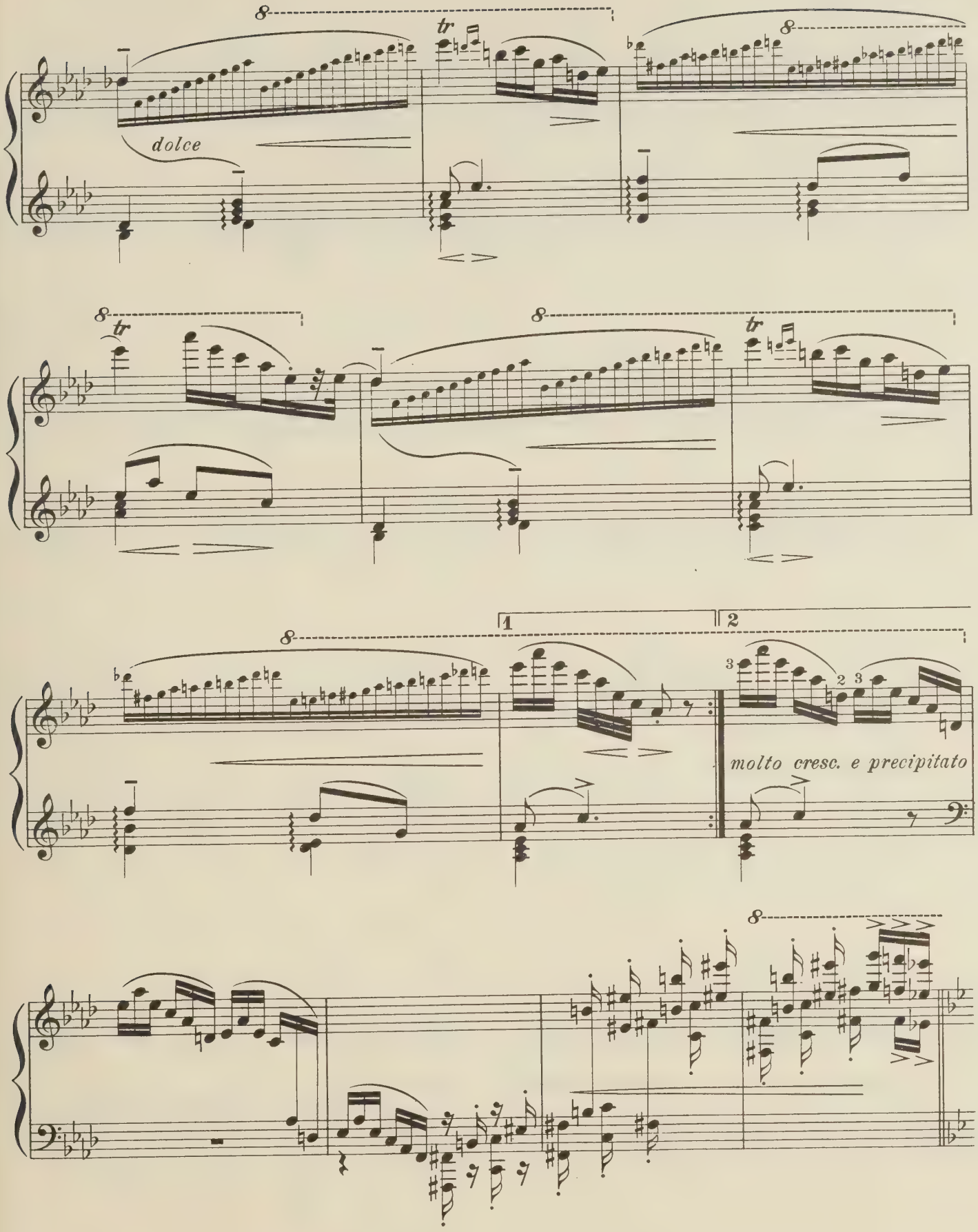


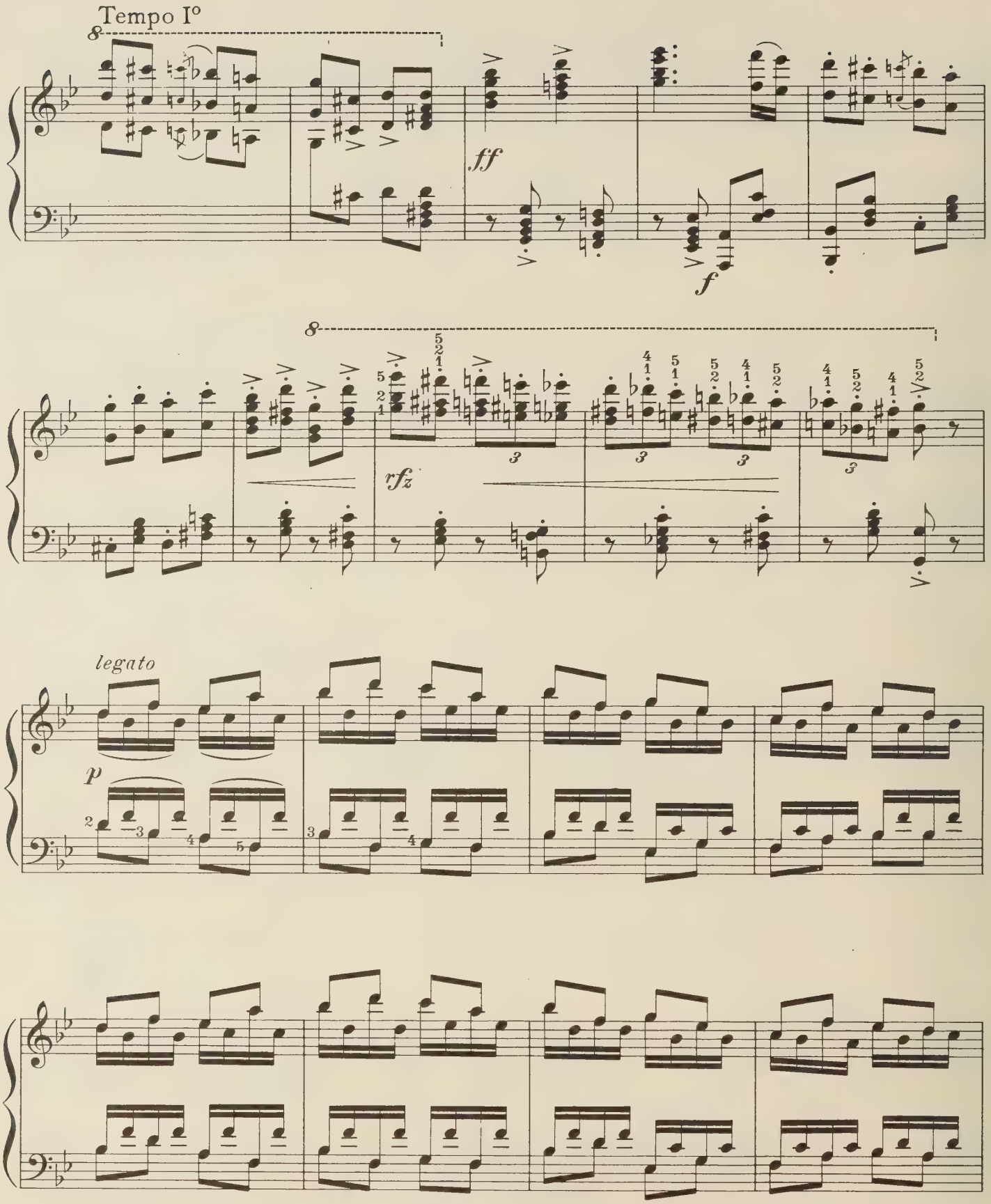

sf
Vivo ed energico
f
p

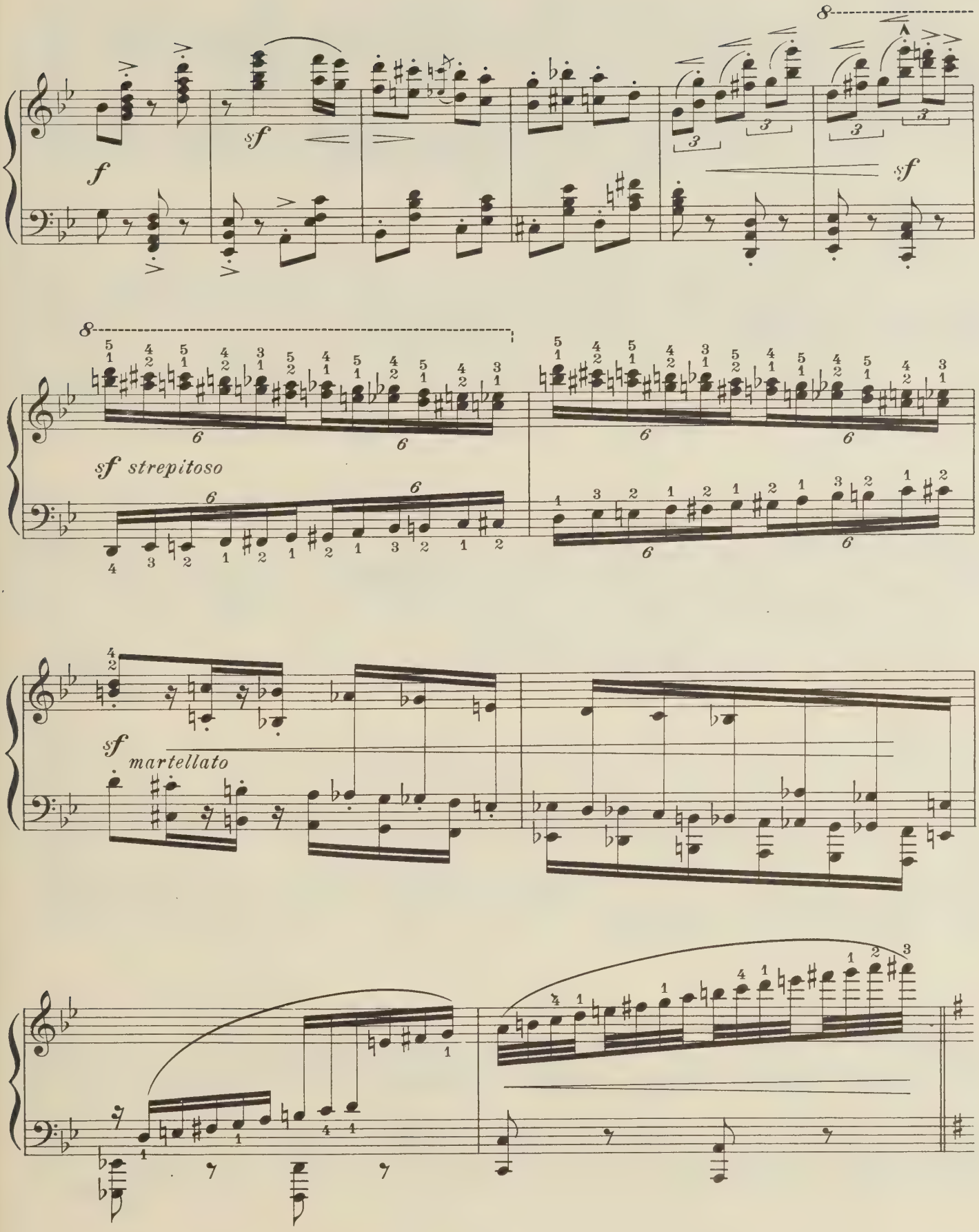

molto legato
p legato
f
sf

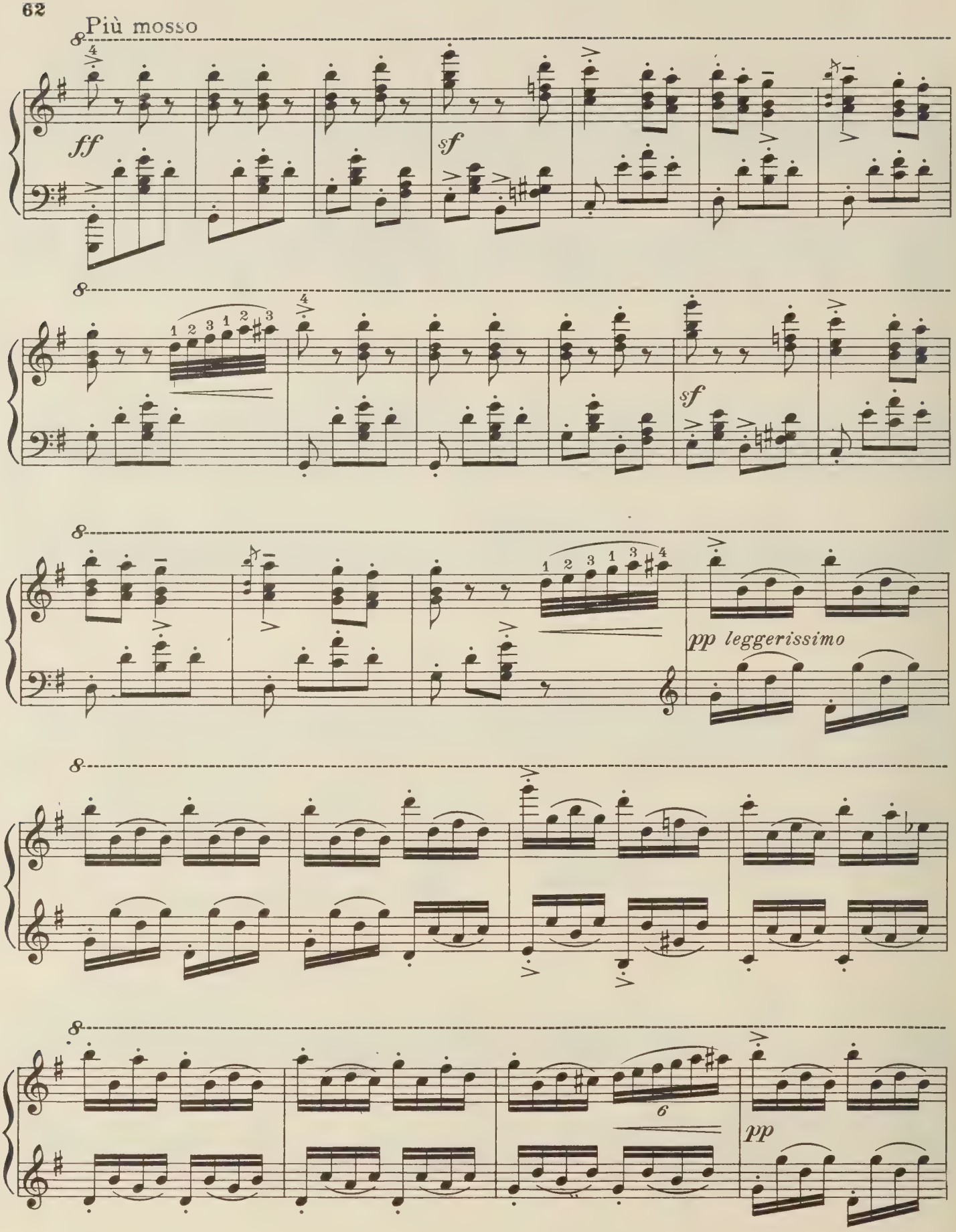

Più moderato
Tempo I°

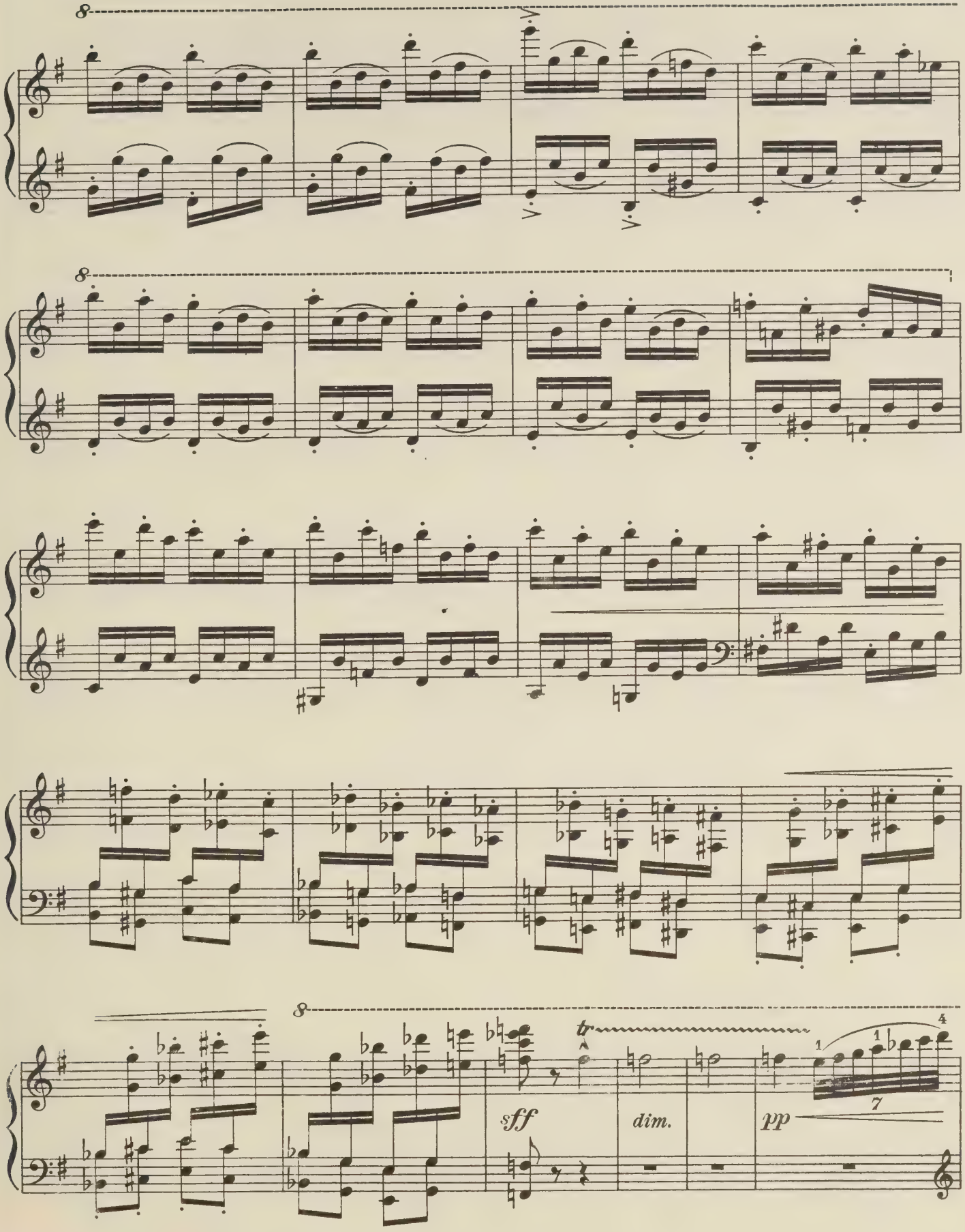

Più lento
p dolce cantando
ff

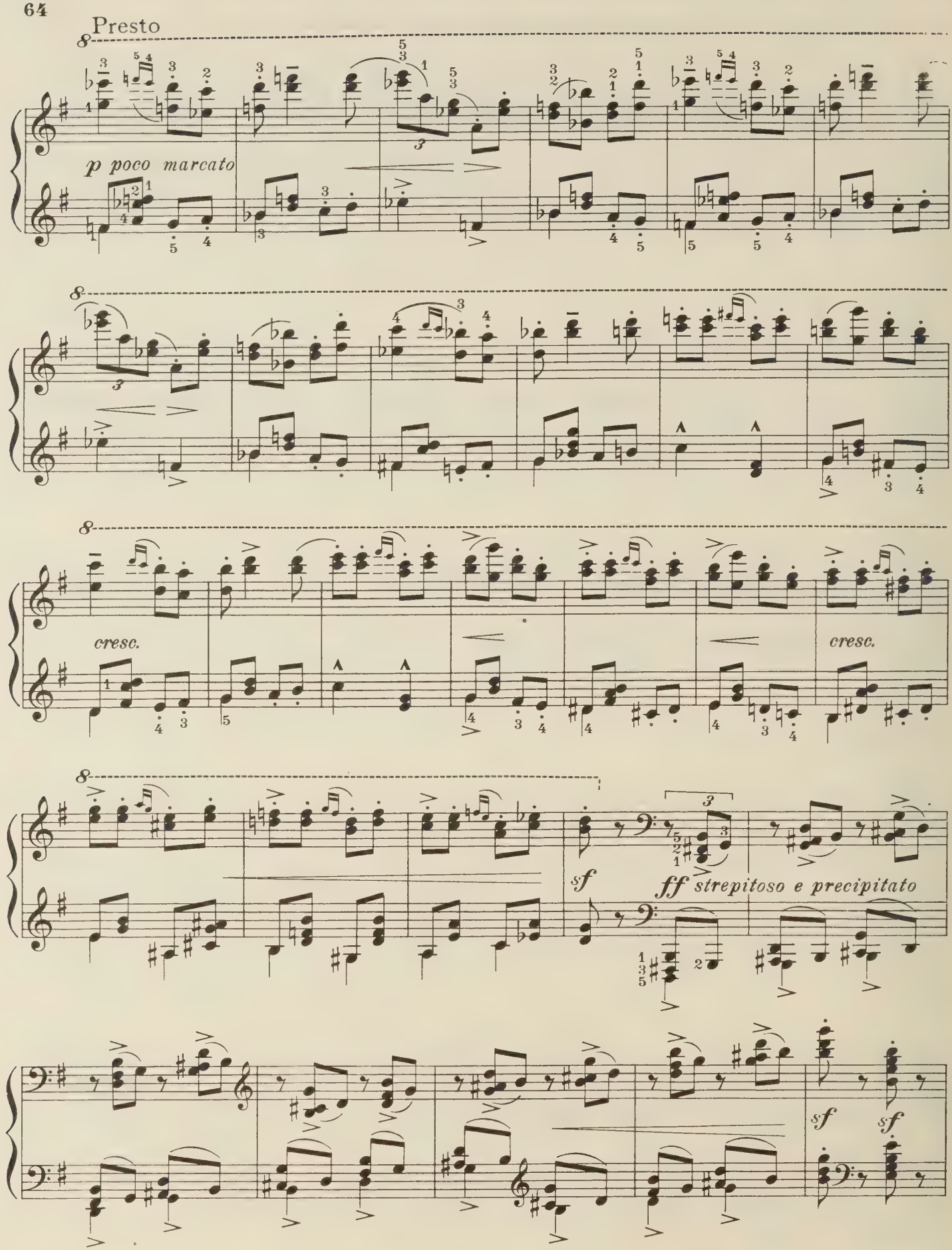

dolce
tr
molto cresc. e precipitato

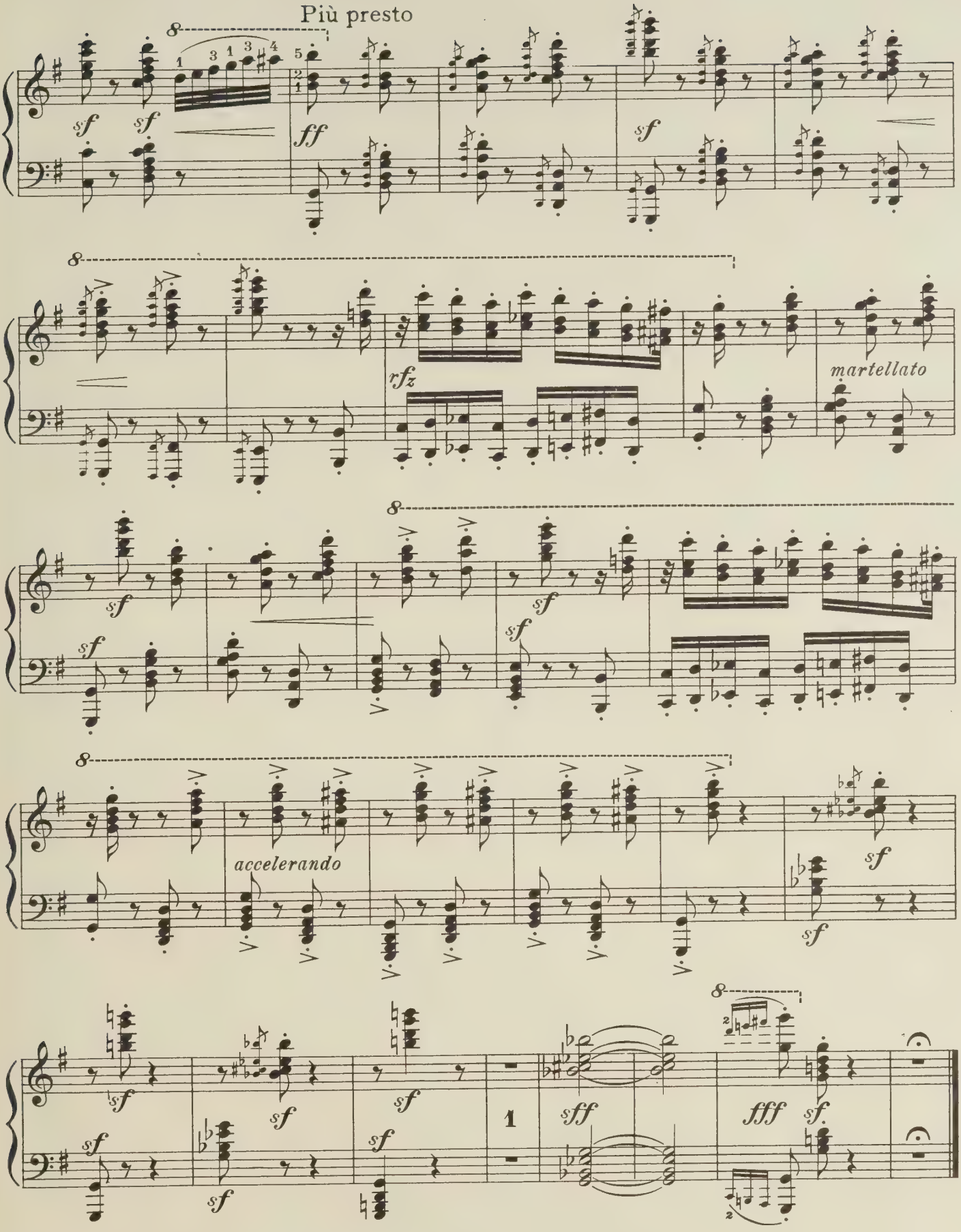

Tempo I°
8
ff
f
8
rfz
legato
p

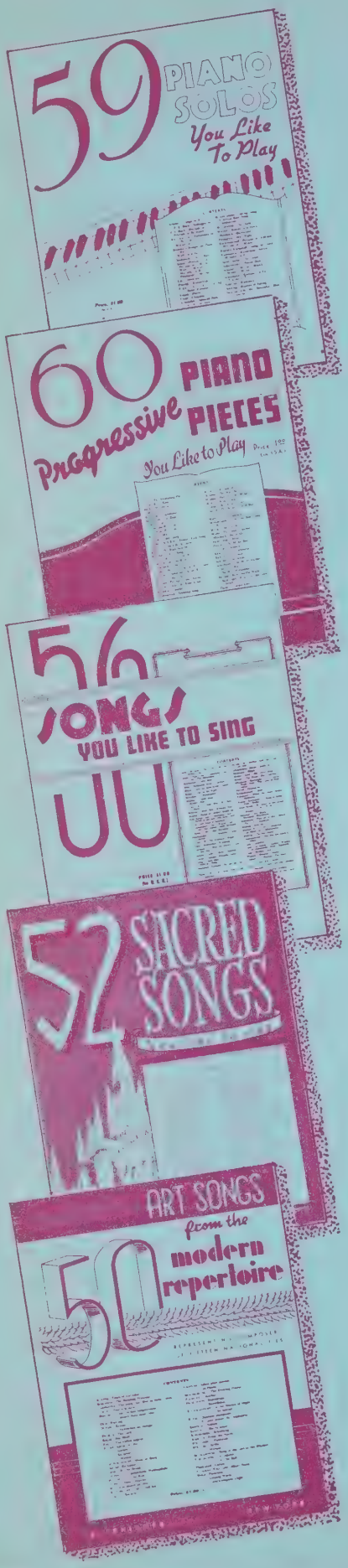

8
f
sf
sf
8
sf strepitoso
sf
martellato


Più mosso
ff
sf
sf
pp leggerissimo
6
pp


8
8
8
tr
sff
dim.
pp
7


Presto
p poco marcato
cresc.
cresc.
sf
ff strepitoso e precipitato
sf
sf


Più presto
sf
ff
rfz
martellato
accelerando
sff
fff



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